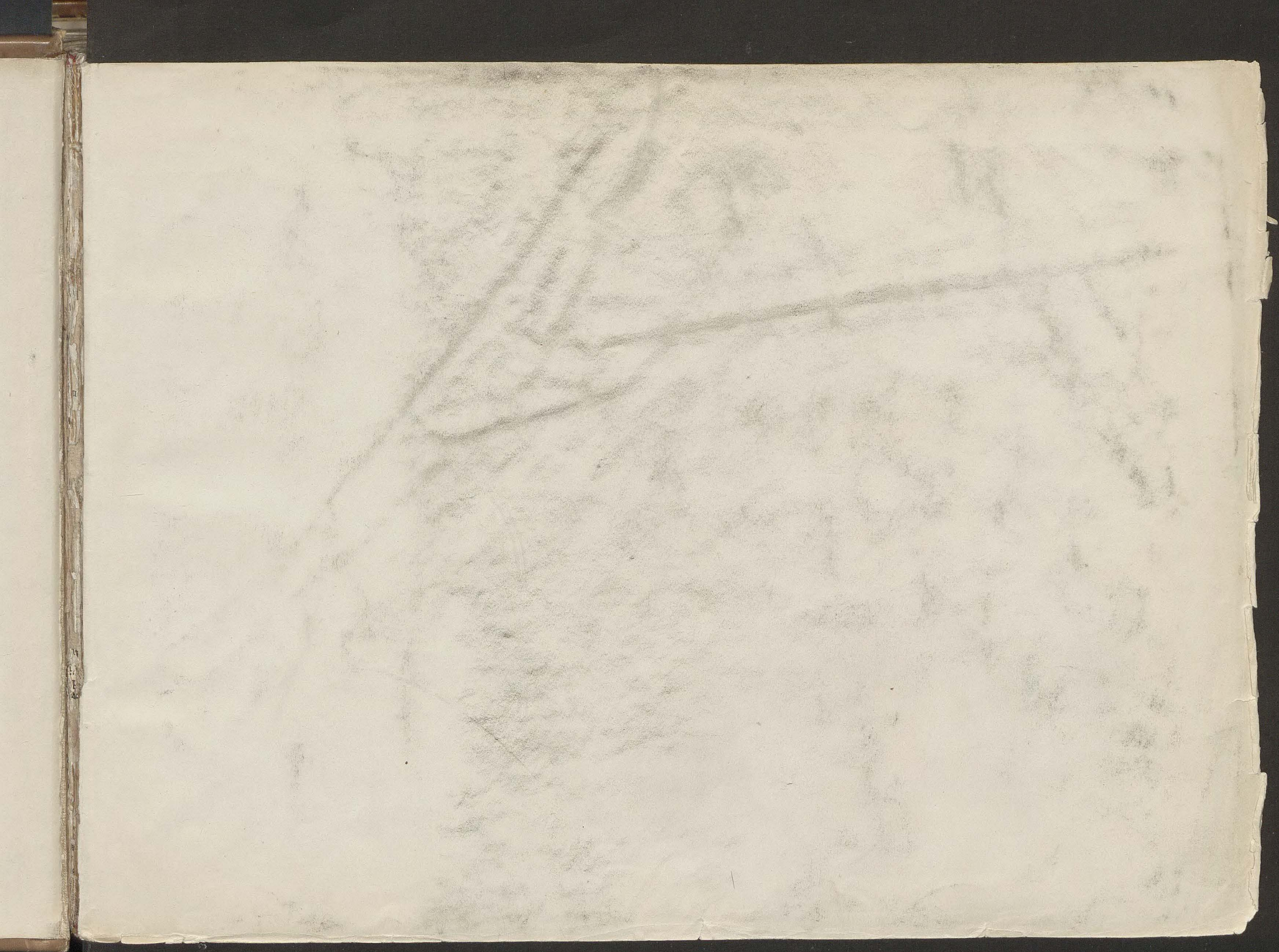
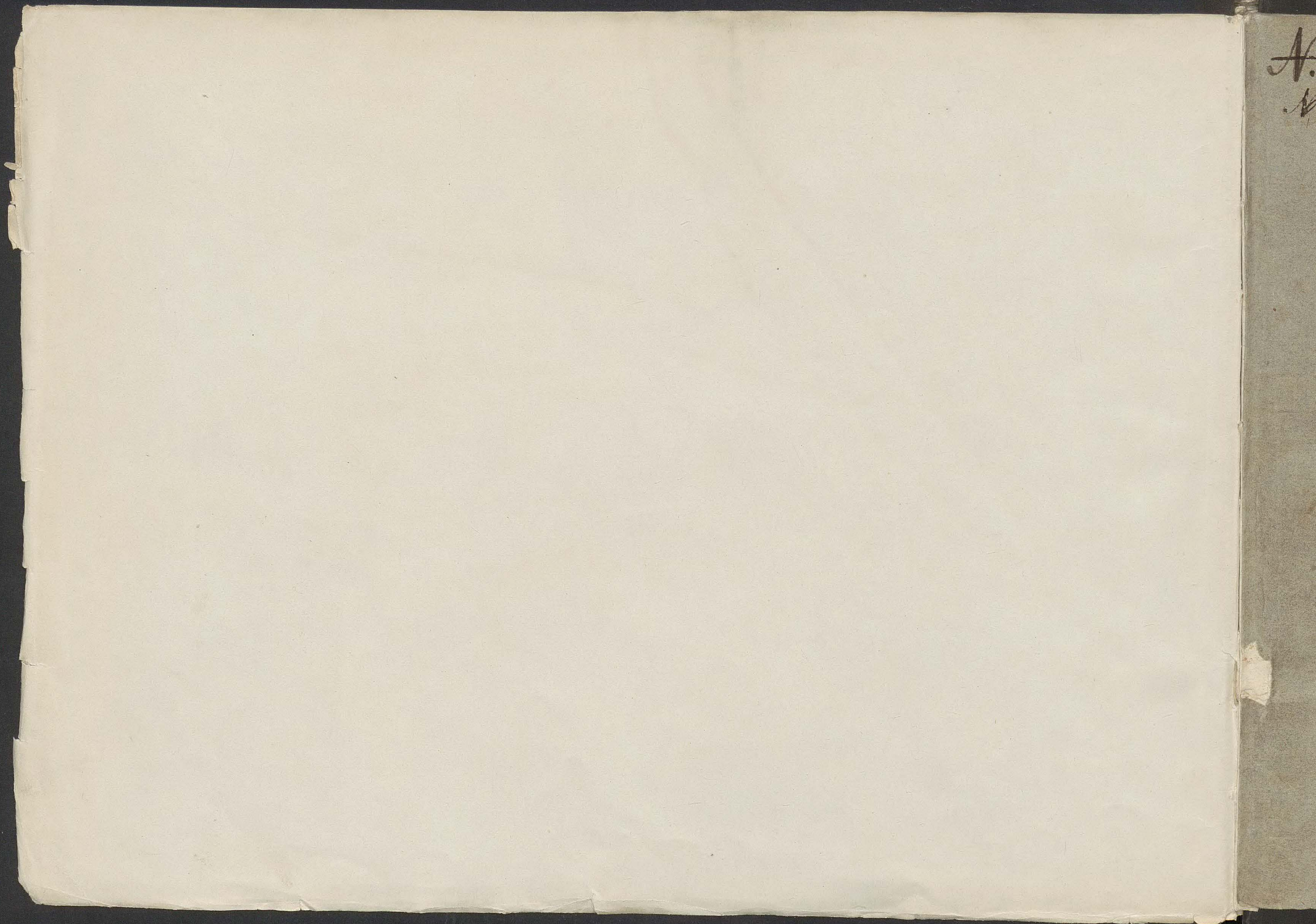


Mozart
Aut. K. 51
vol. I







A.
.

N. 6.
N. 4.

La finta semplice } Non Mozart
tre atti }
in tre volumi. } fin. G. Hoffmann

N. 6
N. 4

La Finta Semplice

Atto I^{mo}

143.

143

violin
jma

Violino
2do

Hati

2
doi

29
Cottages

2
viole

2
Fagotti

et
solum

11

1

Sinfonia

Handwritten musical score for orchestra, featuring staves for Violino I & II, Viola, Violoncello, Contrabasso, Flauto, Clarinetto, Fagotto, and Tromba. The score includes various musical notations such as notes, rests, and dynamic markings like "for." and "pian.".

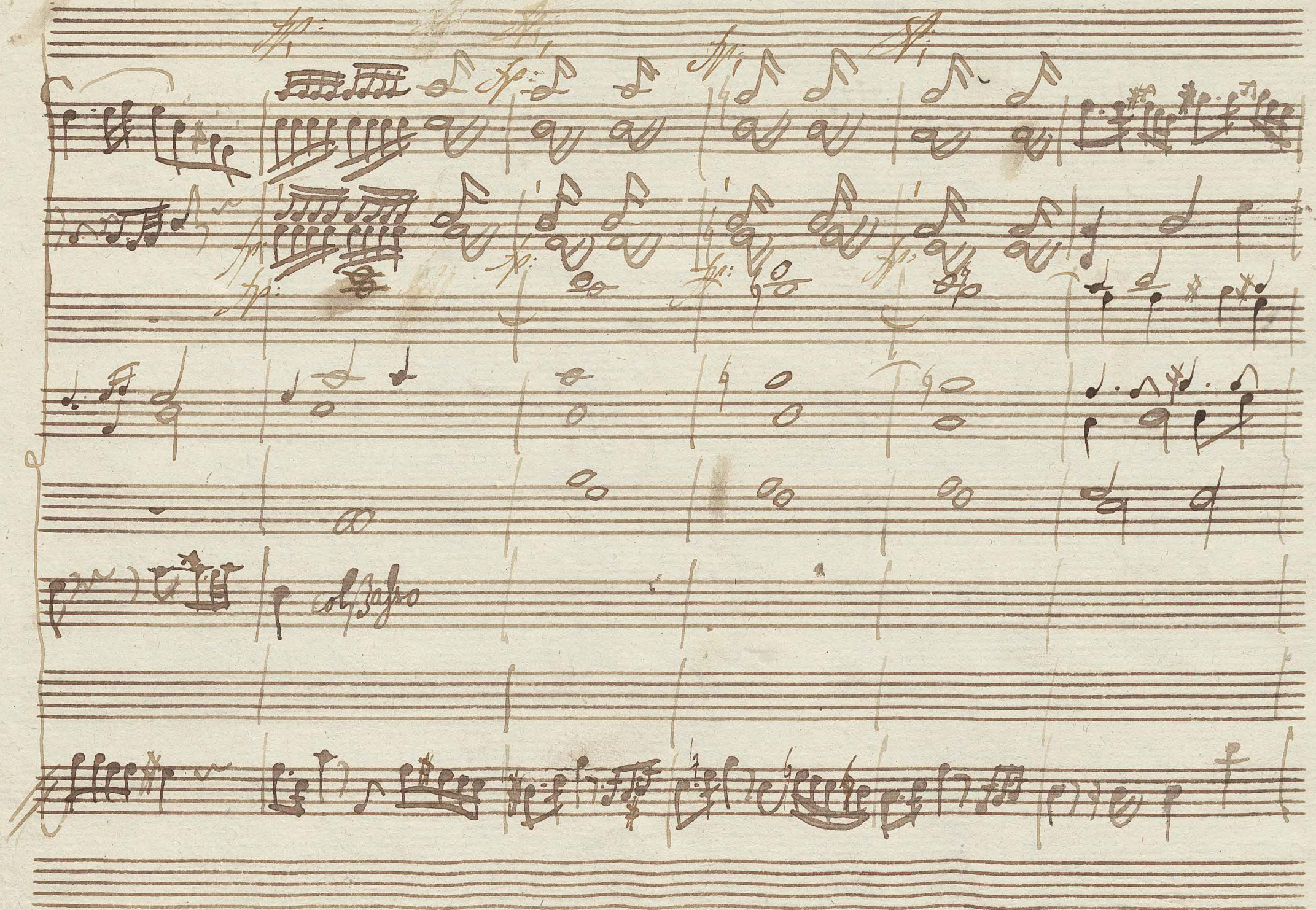
Handwritten musical score on ten staves, featuring complex notation and dynamic markings.

The notation includes various musical symbols such as notes, rests, and beams, along with dynamic markings like *for.* (forte) and *pia.* (piano). The score is written in a historical style, possibly from the 18th or 19th century.

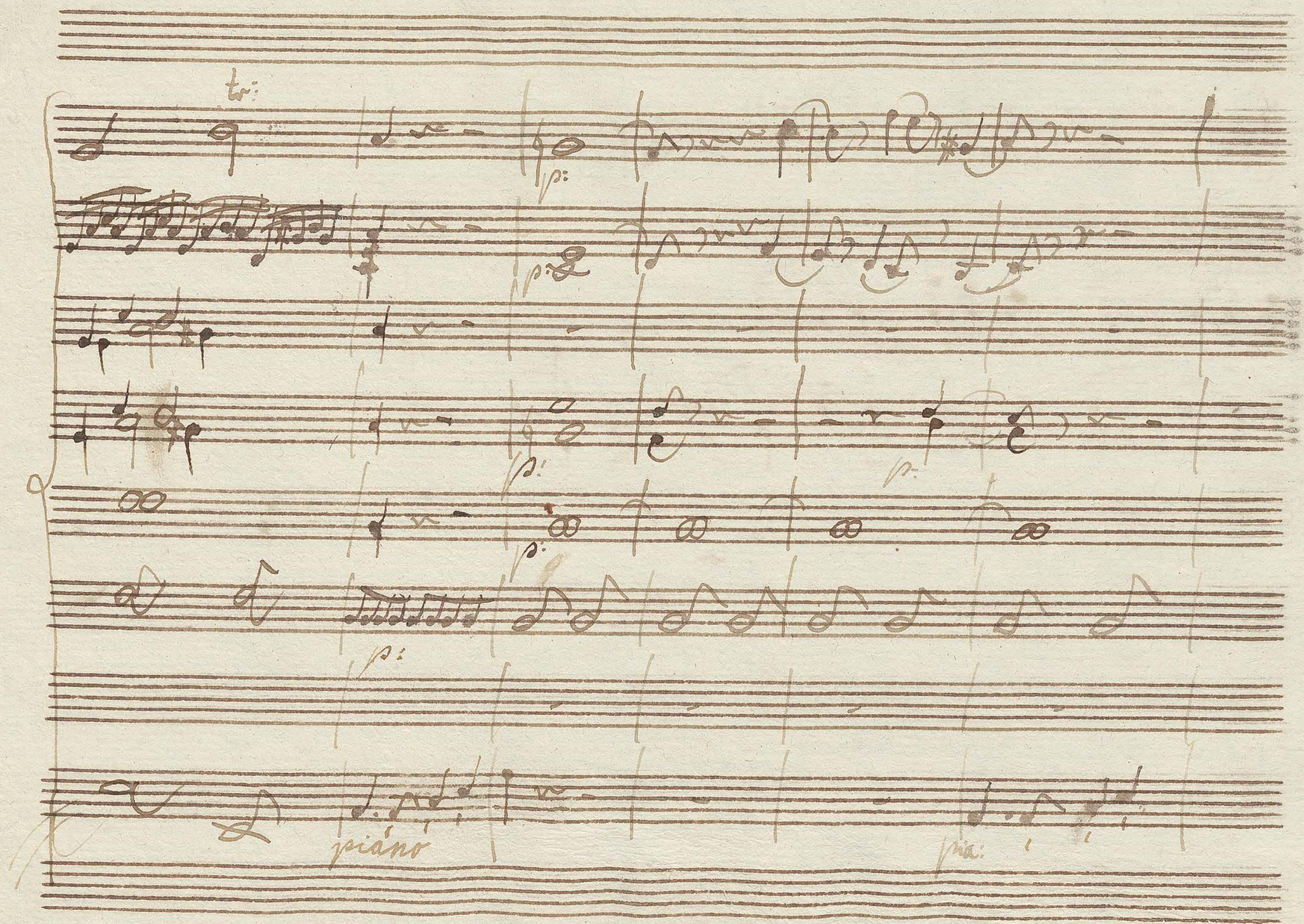
Key features of the notation include:

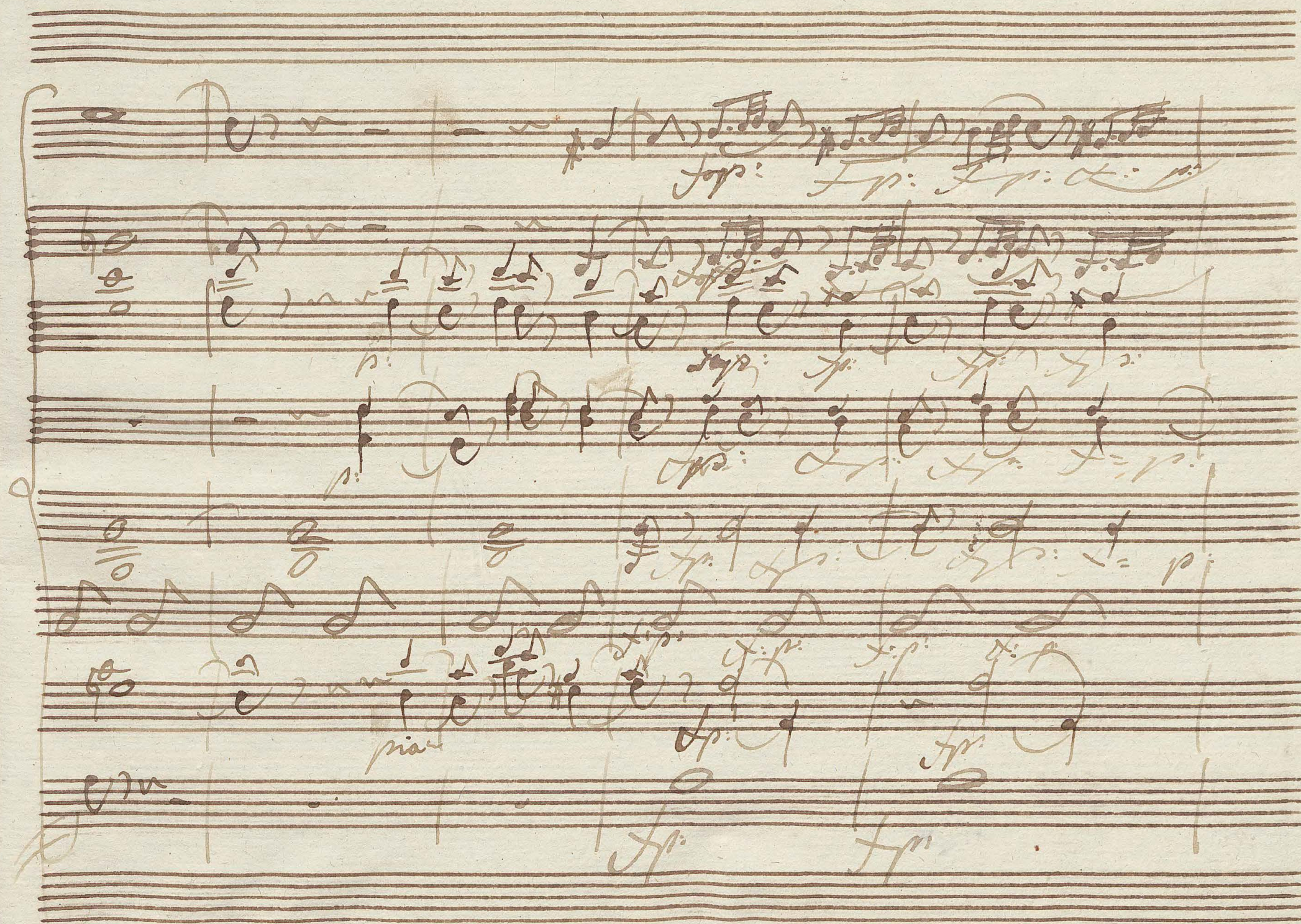
- Complex rhythmic patterns and rests.
- Dynamic markings: *for.* (forte) and *pia.* (piano) are used throughout the score.
- Handwritten text: The words "Cello" and "Basso" are visible on the lower staves, indicating the instruments or voices associated with the music.

This page contains a handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. Dynamic markings such as *pia:*, *fp:*, *for:*, *mar:*, *maris:*, and *for:* are interspersed throughout the piece. The notation includes many beamed notes, suggesting rapid passages or tremolos. The paper is aged and shows some staining and wear at the edges.



This page contains a handwritten musical score on aged, slightly torn paper. The score is written in brown ink and consists of several staves. The top staff features a complex melodic line with many beamed notes. Below it, there are staves with dense, repetitive rhythmic patterns, possibly for a keyboard or strings. Further down, there are staves with more melodic lines, some of which are annotated with the word "unison" in cursive. The bottom section of the page shows staves with fewer notes, possibly indicating a change in the musical texture or a different section of the piece. The paper has a yellowish tint and some visible wear along the edges.





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly torn paper.

Dynamic markings and performance instructions include:

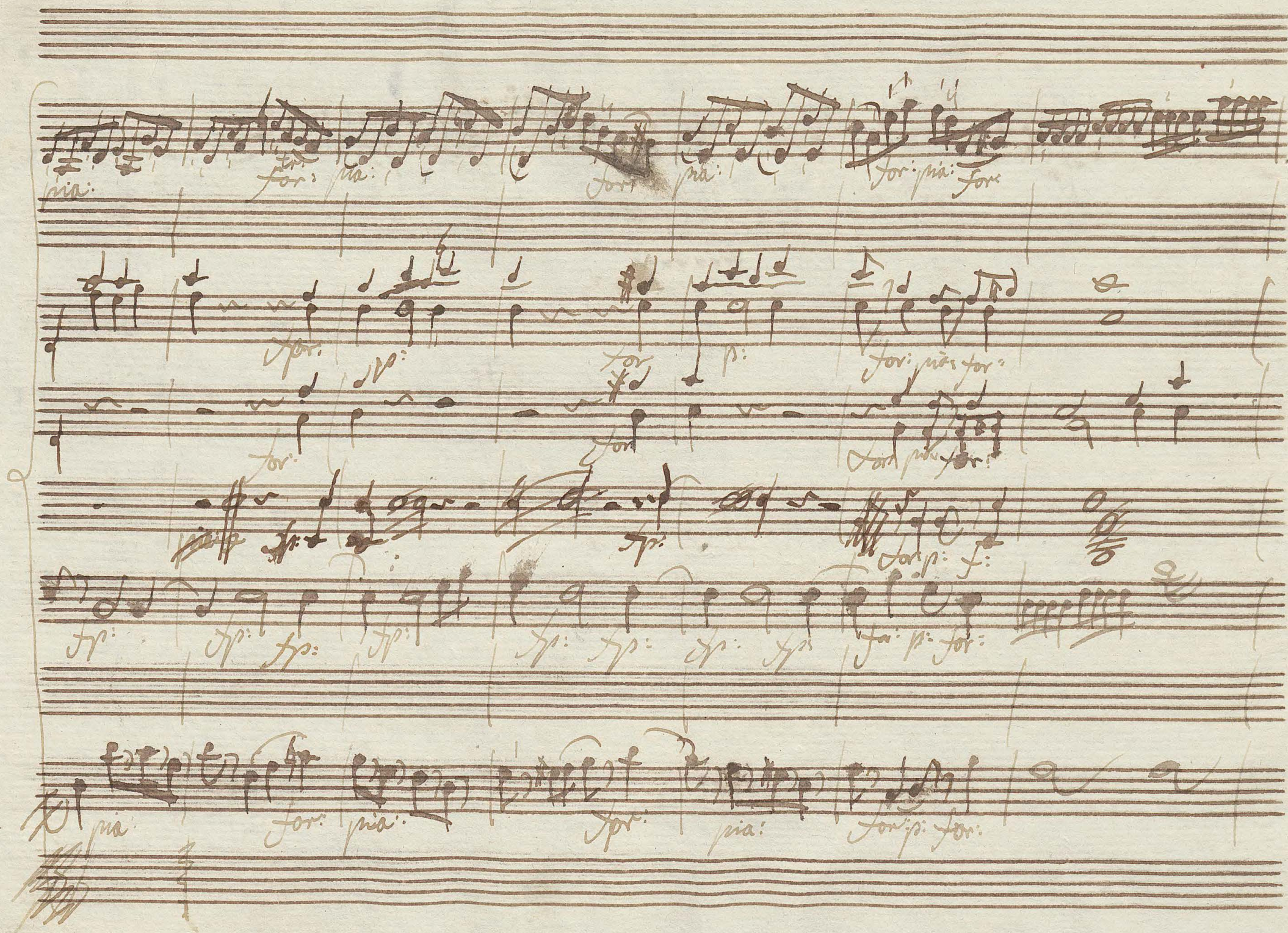
- pia:* (piano)
- cresc:* (crescendo)
- for:* (forte)
- Col Basso* (with Cello and Bass)
- pia:* (piano)
- for:* (forte)
- pia:* (piano)

The notation is dense and expressive, with many slurs and ties connecting notes across measures. The staves are hand-drawn and show signs of wear and age.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves containing multiple lines of music. The handwriting is in brown ink on aged, slightly stained paper.

Dynamic markings and performance instructions visible in the score include:

- for:* (written below the first staff)
- pia:* (written below the first staff)
- for:* (written below the second staff)
- pia:* (written below the second staff)
- for:* (written below the third staff)
- pia:* (written below the third staff)
- for:* (written below the fourth staff)
- pia:* (written below the fourth staff)
- unifono* (written below the fifth staff)
- unifono* (written below the sixth staff)
- unif:* (written below the seventh staff)
- Col. Scho* (written below the eighth staff)
- for:* (written below the ninth staff)
- pia:* (written below the ninth staff)
- for:* (written below the tenth staff)
- pia:* (written below the tenth staff)
- for:* (written below the tenth staff)



A handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The music is written in a cursive, handwritten style. The paper is aged and shows some staining.

mai for for

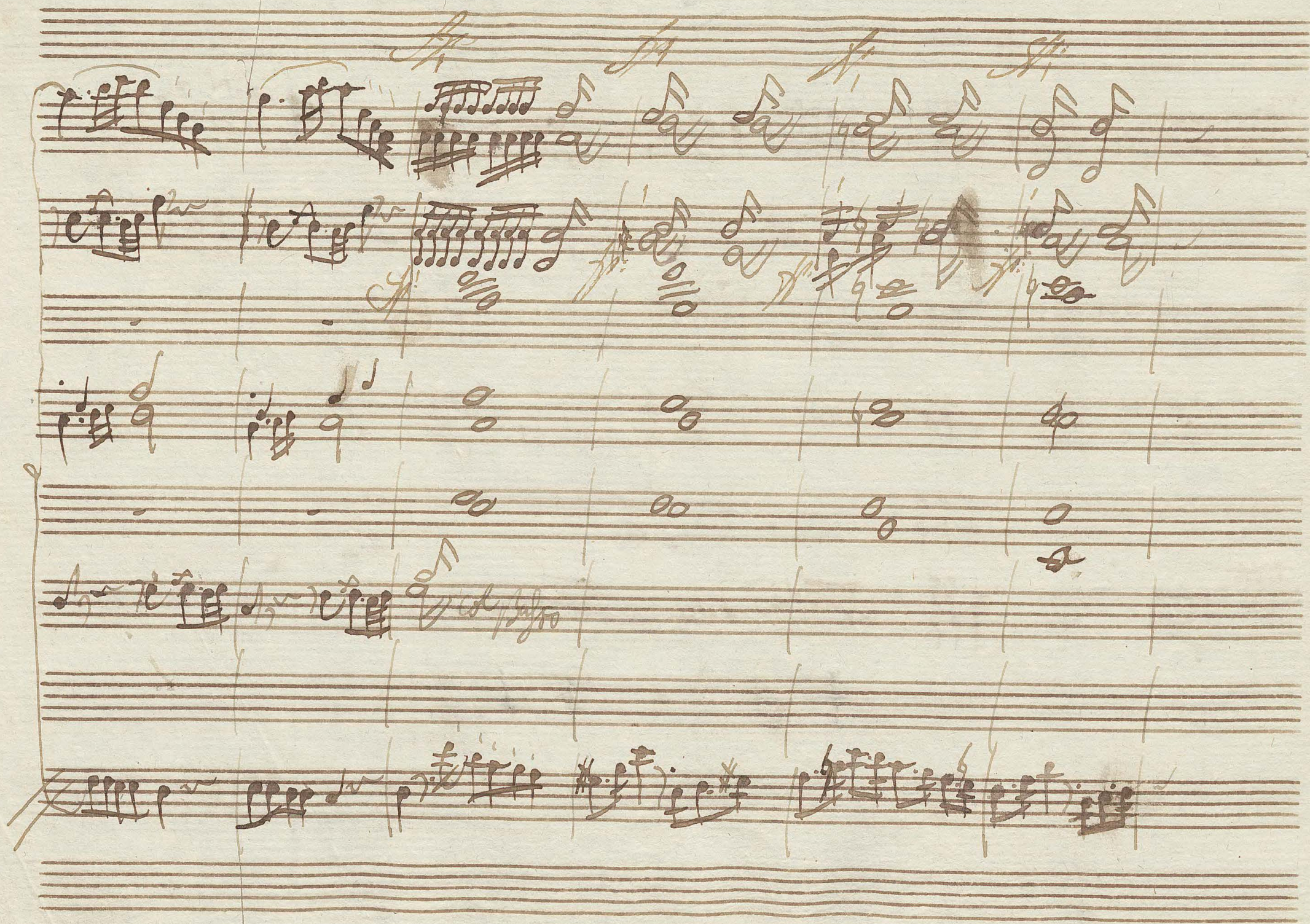
ma for

for

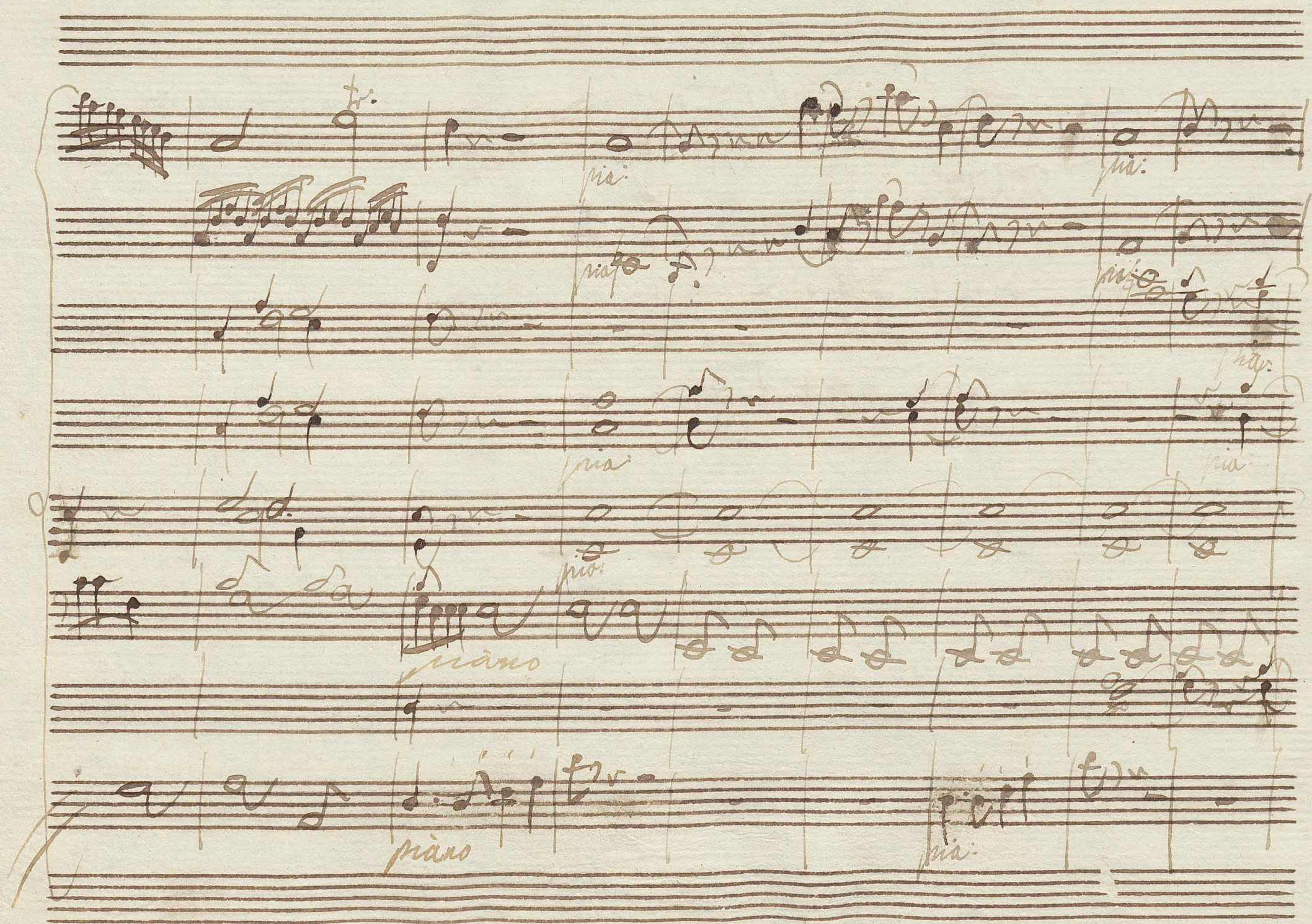
for

for

namys for namys for



A handwritten musical score on five staves, written in brown ink on aged, slightly torn paper. The notation is a mix of standard musical symbols and shorthand. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a complex, dense passage of notes. The second staff continues the melody, with some notes written as shorthand. The third staff features a section labeled 'tr.' (trill) and another labeled 'unifono'. The fourth staff also has 'unifono' markings. The fifth staff shows a continuation of the melody, with some notes written as shorthand. The bottom of the page shows empty staves.



A handwritten musical score on six staves, likely for a piano. The notation is in brown ink on aged, slightly torn paper. The score consists of six staves. The first staff has a treble clef and contains several measures of music, including a triplet marked 'tri.' and a fortissimo marking 'for.'. The second staff has a treble clef and contains more music, with a 'for.' marking. The third staff has a treble clef and contains music. The fourth staff has a treble clef and contains music. The fifth staff has a treble clef and contains music, with a 'for.' marking. The sixth staff has a treble clef and contains music, with a 'for.' marking. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score for Violino I, Violino II, Clari, Viola, and Bass. The score is written on ten staves. The tempo is marked "Andante" at the beginning and "Staccato" later. The key signature has two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings like "for.", "ma.", "unisono", "pizz.", and "sp.".

Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings. The notation includes various note values, rests, and articulation marks. The dynamic markings are written in Italian and include:

- for.* (forte)
- piu.* (piu forte)
- crescendo*

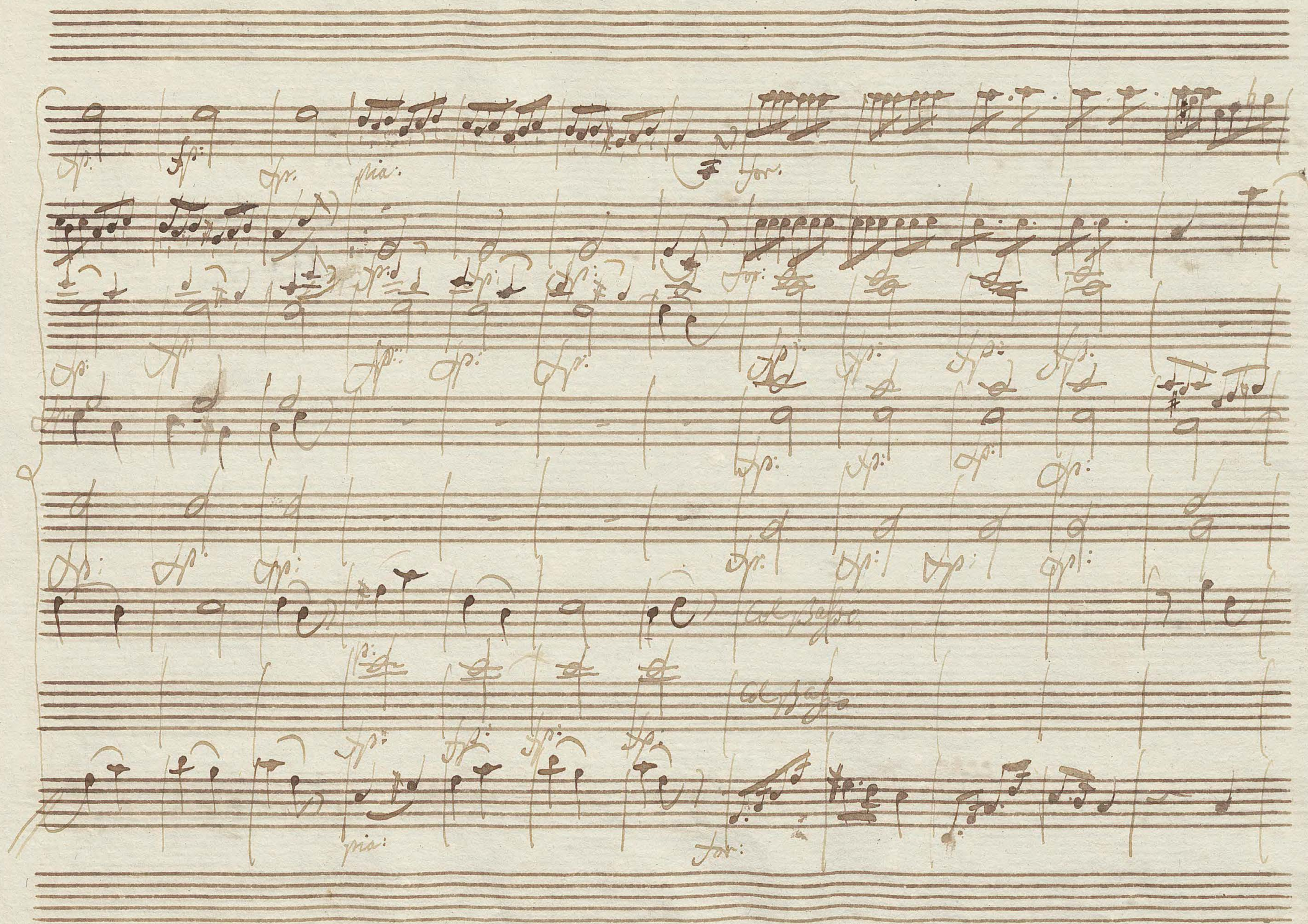
The score is organized into systems, with some staves grouped by a large bracket on the left. The paper shows signs of age, including discoloration and some staining.

Molto allegro

Handwritten musical score for a multi-staff piece, likely for piano and orchestra. The score is written in brown ink on aged, slightly torn paper. It consists of eight staves. The first staff is a single melodic line. The second and third staves are for a piano, with the left hand (third staff) playing a rhythmic accompaniment of eighth notes and the right hand (second staff) playing a more melodic line. The fourth and fifth staves are for a string section, with the fourth staff (violin) playing a melodic line and the fifth staff (viola) playing a supporting line. The sixth and seventh staves are for a woodwind section, with the sixth staff (flute) playing a melodic line and the seventh staff (clarinet) playing a supporting line. The eighth staff is a single melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The tempo is marked 'Molto allegro' at the beginning and end of the piece.

Molto Allegro

A handwritten musical score on ten staves. The notation is in brown ink on aged, slightly torn paper. The score consists of several systems of staves. The first system has two staves with complex melodic lines and some trills marked 'tr.'. The second system also has two staves, with some notes marked 'pia.'. The third system has two staves, with some notes marked 'p.'. The fourth system has two staves, with some notes marked 'p.'. The fifth system has two staves, with some notes marked 'p.'. The sixth system has two staves, with some notes marked 'p.'. The seventh system has two staves, with some notes marked 'p.'. The eighth system has two staves, with some notes marked 'p.'. The ninth system has two staves, with some notes marked 'p.'. The tenth system has two staves, with some notes marked 'p.'. The notation includes various note values, rests, and dynamic markings such as 'p.', 'pia.', and 'tr.'. There are also some handwritten annotations like 'col. basso' and 'p.'.



This is a handwritten musical score on aged, slightly torn paper. The score is written on ten staves, organized into five systems of two staves each. The notation is in brown ink and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. Dynamic markings such as *p*, *f*, *for.*, and *cresc.* are scattered throughout the score. The paper shows signs of age, including discoloration and some staining, particularly in the middle section. The right edge of the paper is irregular and torn.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The notation includes various clefs, key signatures, and time signatures. The score is heavily crossed out with diagonal lines, suggesting it is a draft or a work-in-progress. The paper shows signs of wear, including tears and discoloration.

A handwritten musical score on ten staves. The notation is in brown ink on aged, slightly torn paper. The score is organized into two systems of five staves each. The first system (staves 1-5) contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* and *f*. The second system (staves 6-10) continues the composition with similar notation and includes the word *unifono* written across staves 6 and 7. The handwriting is fluid and characteristic of 18th or 19th-century musical manuscripts. The right edge of the paper is irregular and torn.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings.

The score is written in brown ink on aged, slightly torn paper. It consists of several staves, each with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and beams.

Dynamic markings are present throughout the score, including:

- ma:* (marcato)
- Crescendo for:* (Crescendo forte)
- for:* (forte)
- sp:* (sforzando)
- col. p. sfz* (colla parte, piano, sforzando)

The handwriting is elegant and characteristic of 18th or 19th-century musical notation. The paper shows signs of age, including discoloration and slight wear along the edges.

A handwritten musical score on ten staves, likely for a string quartet or similar ensemble. The notation is in brown ink on aged, slightly yellowed paper. The score is organized into two systems of five staves each. The first system (staves 1-5) begins with a treble clef on the first staff and a bass clef on the fifth staff. The notation includes various note values, rests, and dynamic markings such as *sp.* (sforzando), *ma:* (marcato), and *for:* (forzando). The second system (staves 6-10) continues the piece, featuring similar notation and dynamic markings. The handwriting is fluid and characteristic of 18th or 19th-century musical notation. The paper shows signs of age, including slight discoloration and a small tear at the bottom right corner.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings.

The score is written on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pia.*, *For.*, and *Chor.*.

Key markings and features include:

- pia.* (piano) markings on the first, second, and third staves.
- For.* (Forcello) markings on the second, third, and fourth staves.
- Chor.* (Chorus) marking on the third staff.
- A *subito* marking on the fifth staff.
- A *For.* marking on the eighth staff.

The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical notation on a single staff, featuring several groups of beamed eighth notes and a final quarter note.

Handwritten musical notation on a single staff, featuring a series of eighth notes and a final half note.

Handwritten musical notation on a single staff, featuring a series of eighth notes and a final half note.

Handwritten musical notation on a single staff, featuring a series of eighth notes and a final half note.

Handwritten musical notation on a single staff, featuring a series of eighth notes and a final half note.

Handwritten musical notation on a single staff, featuring a series of eighth notes and a final half note.

Handwritten musical notation on a single staff, featuring a series of eighth notes and a final half note.

Subito il coro

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, featuring a series of eighth notes.



V. 1

V. 2

2
Hautb.
et 2 Flaut.

2
Corni

Viola

0
Violoncello

quarante

francesi

Simone

Atto Primo

Scena Prima.

15

Handwritten musical score for a scene from an opera. The score is written on ten staves, each with a key signature of one sharp (F#) and a time signature of 3/4. The instruments and parts are labeled on the left:

- V. 1 (Violin I)
- V. 2 (Violin II)
- 2 Hautb. (2 Oboes)
- 2 Corni (2 Horns)
- Viola
- Violoncello (Cello)
- Bass
- Organo (Organ)
- Chorus (Chorus)

The score includes various musical notations, including notes, rests, and dynamic markings such as *unif.*, *unif.*, *dp.*, *sp.*, *fp.*, and *ff.*. The tempo is marked *Allegro* at the bottom left. The lyrics, written in Italian, are:

bella cosa è far l'amore bello è aff=

be=lla cosa è far l'amore bello è aff=

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and appear on the fifth and eighth staves.

ai degl'anni il fiore bella è più la li = ber ta bella è più la li = ber

ai degl'anni il fiore bella è più la li = ber ta bella è più la li = ber

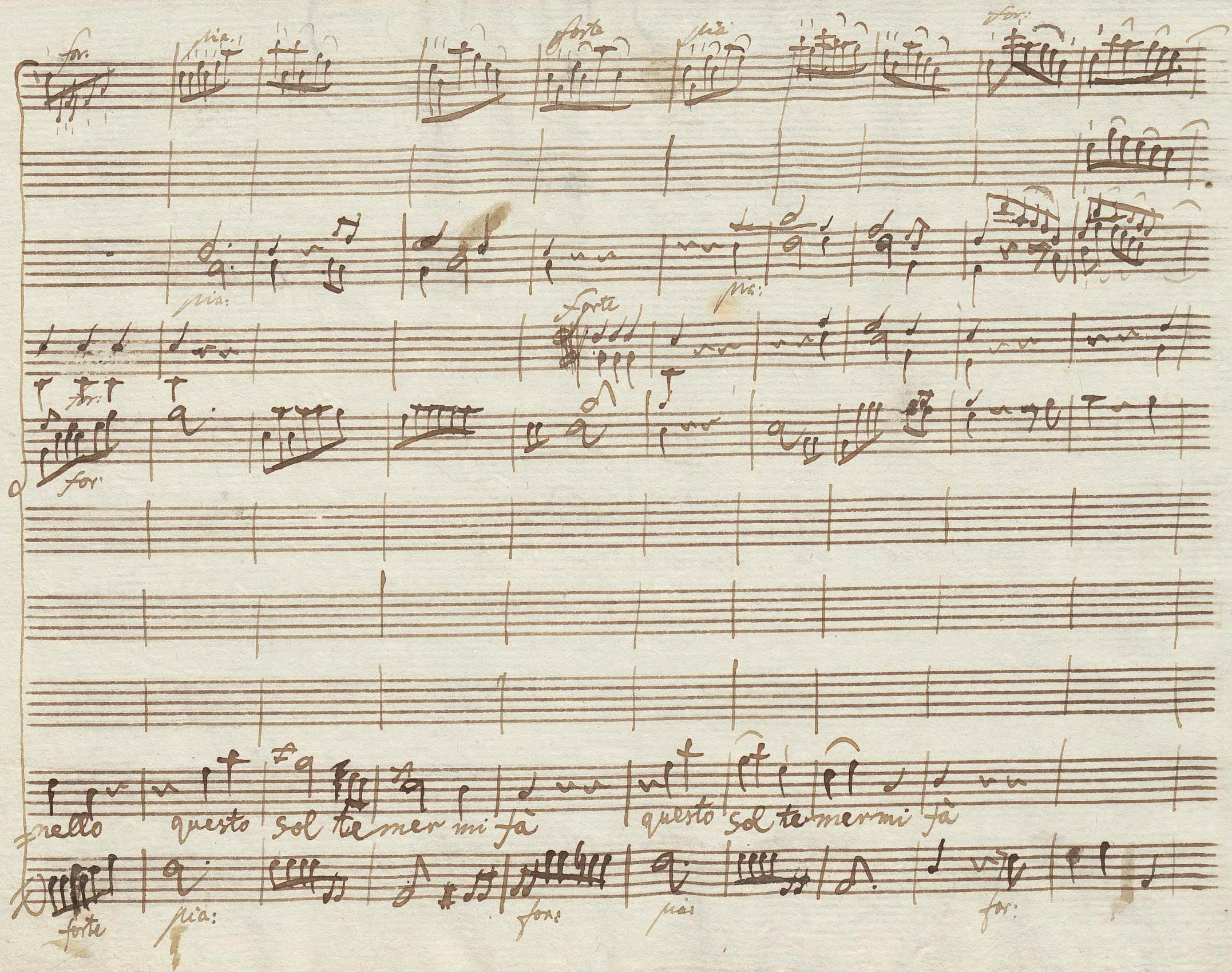
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian.

Lyrics: *ma un momento Co = si bello forse più non tornerà*

Dynamic markings: *for.*, *ma:*, *ma:*, *ma:*, *for.*, *for.*, *for.*, *for.*

[illegible]

Handwritten musical score for "L'italiana" by Rossini. The score is written on ten staves. The first five staves contain the vocal melody with lyrics in Italian. The last five staves contain the piano accompaniment. The lyrics are: "questo è bravo quello ma mi san ne ggo: se ra la tua testa e un choli =". The score includes various musical notations such as notes, rests, and dynamic markings like "for." and "ma:".



The musical score is written on ten staves. The first four staves contain complex musical notation with many beamed notes and some corrections. The fifth staff begins with a large 'C' time signature. The sixth and seventh staves continue the melody with many beamed notes. The eighth staff contains the lyrics: *bella cosa è far l'amore bello assai degl'ancil fiori bella è più la*. The ninth and tenth staves continue the musical notation. The paper is aged and has a slightly torn edge.

libertà bella è più la libertà la libertà

libertà bella è più la libertà la libertà

giacinta

min:

19

Retiriamoci amici, che temo esser sorpresa da miei fratelli sì bizzarri e strani: ~~ad~~io si

ma:
mone, ci vedrem domani ma cospetto di Bacco son pur due mesi adesso che in casa

giac:
vostre abbia stanza e quartiere e tutavia si teme se siam trovati due momenti insieme ~~sa~~

min:
~~partite~~ pete purchi sono i due fratelli miei? sono due pazzi due storni due ~~mer~~

Fr:
lotti due gran caricature che in porta a me? se an pure io li farò tremare

Simone
 mare alfin si tratta di farvi sposa mia si tratta alfine che possa anch'io spo-

giac: *frac:*
 sar questa ragazza. quai se lo sa il maggiore, eglime amazza l'amazzaremo

Sim: *nini:*
 lui li sforzeremo a questa notte entrambi. oh, non fate di strambi che per

frac:
 far queste notte non val bravura e furberia ci vuole. come ~~Sanfara~~ sarebbe a

nini:
 dir: Sarebbe a dire, che l'un de miei padroni perchè fu maltrattato da sua cognata un

Tempo, e l'altro poi per timore del primo, or son del pari nemici delle

sim. *fraci.* *min.*
Donne oh che somari! dunque, che vuoi tu fare? vò farli in amo =

fraci. *sim.* *min.*
rare di chi? di qualite ~~vechia~~ che sappia far la bella? non aspettate

fraci. *min.*
voi vostra sorella? arriverà a momenti. fate, che parli me copiu presto che po-

fate; fate, che voglia anch'ella segolaria mio modo, e non temete, che noi ci sposerem quando vo-

mai.

lele quando non vuoi che questo io farò tutto, e presto. ola! simone all'osteria vi =

cina smontar dee mia sorella. jvi l'aspetta, va ad avisar nineta subito che siagjunta et

sim.

gia tua cura che le possa parlar senza paura. benissimo signore, ma quando avran par =

alato queste due volti insieme io dubito di pioggia, e di tempesta e tutti ne diran guarda la

testa

segue aria

Aria

Simone

Aria for:

ria:

21

Simone

troppa briga a prender moglie troppa briga in verità troppa

briga in ve-ri-tà non è cosa da sol-to dato che la vuole a buon mer-

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes dynamic markings such as *for.* (forte) and *ma.* (maestoso), and tempo markings like *allegro*. The lyrics are written below the staves, with some words appearing above notes.

Lyrics visible on the page:

cato o di meno ancor ne fa forte si si. troppa briga

te te te te te te te te te te te te te te te te

Son le donne belle e buone ma se tanto han da costar per un sol mazzo di carte per un

riaso di buon vino per due pippe di Ta bacco ve le do tutte in un sacco ve le

do tutte in un sacco sac- = co ne mi vo piu mari tan ne mi

for.

unf.

for.

Crescendo

ma:

for:

vo più maritar no no ne mi vo più ma - ritar

forte

for:

tie te ce

troppa briga a prender moglie troppa

for:



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes dynamic markings such as *Crescendo*, *forte*, and *for.* (forte).

The lyrics are written in Italian and include:

na: più monitar no no ne mi vò più ma - vitar

troppe briga a prender moglie troppa

The manuscript shows signs of age, including red ink stains and a large, dense scribble of ink in the lower left quadrant.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include the words: *briga in verità non è cosa da soldato che la voglia buon men-* and *cato o di menar lor ne fa*. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *for.* (forte) and *ma.* (maestoso). The score is written in a historical style, possibly from the 18th or 19th century.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and clefs. The lyrics are written in Italian, appearing below the staves. The paper shows signs of age, including staining and wear.

ria:

si. troppa briga son le donne belle buone ma se tanto han da costar per un

ria

sol mazzo di carte per un piasco di buon vino per due pippe di tabacco vele do tutte in un

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *for.* and *ma.*. The lyrics are written below the staves.

saio ve le do tut te in un sae = co ne mo vo
ma man tar ne mi vo ma man =

Handwritten musical score on five staves, heavily crossed out with diagonal lines. The notation includes various notes, rests, and dynamic markings such as *for.* and *ma.*. The lyrics are written below the staves.

tar no no ne mi vo ma man = = tar ma man = = tar

Crescendo forte

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fff* (fortissimo). The lyrics, written in Italian, are: *liber-tà bella è più la li-bertà la libertà*. The paper shows signs of wear, including red ink stains and a small tear at the top center.

A handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of ten staves. The first four staves are for a vocal line, and the last six staves are for a piano accompaniment. The lyrics are written in a cursive script below the vocal staves. The paper is decorated with several red wax seals, which are visible as red circular marks. The score is written in a single system, with the lyrics appearing below the vocal staves. The lyrics are: "sacrosancta in un gac = co ne mi vò no ne mi vò più maròtar" and "no ne mi vò più maròtar". The musical notation includes various notes, rests, and bar lines. The piano accompaniment features complex chordal textures and melodic lines.

sacrosancta in un gac = co ne mi vò no ne mi vò più maròtar

no ne mi vò più maròtar

tar nã nã ne mi vô sui maritar ne mi vô sui maritar ne mi vô sui maritar ne mi

crescendo forte

crescendo forte

Scena II

frac: giac: Nin: e Fra: giac: nin:

25

mineta.

È un de patroni è allato che qeste già le sue fenestre io veggio; ben che sarà per questo || oh

niente che a vostro grado restate voi, che a trappolarli io vado. mineta è scaltra assai || mag-

sai conosco i mie fratelli anch'io; ad un uomo par mio che adessi far potrebbe un brutto giuoco, per dir di

nò ci penseranno un poco. || vel diran certamente. se mel diran farne sgrò vendette sa-

pro sposarvi a forza, saprò condurvi altrove e mi fratengo sol perche spero || oibò signor, non

trac.
 vengo. *così non farem nulla. troppo, freddi val siete ne sapete alla fin cosa volete*

giac. *trac.*
 sò che vi voglia bene del vostro bene che n'ho da far, se presto non arrivo a spo =

giac.
 = sarvi e vi perdette in occhiale e in sospiri che noi soldati non contiamo un filo. *pian*

che si pensian poco, e ve la dico *seque l'aria*
seque l'aria



V. 1.
V. 2.
Hautb.
Hautb.
2
Coro
Viola
Giacinto

Aria

legato

V.1. *mezzo-forte*

V.2. *mezzo-forte*

Hautb. *solo*

Hautb. *solo*

Corin. *solo*

Viola

Giacinto

mezzo-forte

legato

Allegro grazioso

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly torn paper.

Dynamic markings and performance instructions visible include:

- for...* (multiple instances)
- fp:* (multiple instances)
- legato* (multiple instances)
- pia:* (multiple instances)
- Maritois vo ==* (on the seventh staff)

The score is organized into systems of staves, with some staves containing multiple lines of music. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff is the vocal line, and the second staff is the piano accompaniment. The lyrics are written below the piano part. The score is in 2/4 time and ends with a double bar line and a repeat sign.

Lyrics: *crei ma senza fatica* *ma senza fatica* *a veder se*

Handwritten musical score for a piece titled "Comoda lasciarlo se in frica che arpeti degli anni che sole le mani gli basti ba". The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked "mez. for:". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The lyrics are written below the staves, and the piece concludes with a double bar line.

Handwritten musical score on page 28, featuring ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *fp.*, *ma.*, *for.*, and *ma.*. The lyrics are written across the staves:

mane gli basti bacciar marito io vorrei ma senza fatica averlo se comoda e lasciarlo se in =

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The lyrics are written in Italian below the staves.

mezzo for: più:

mezzo for: più:

A

trica; che aspetti degli anni, che sole le mani gli basti sac

mezzo for: più:

29

For: *fp:* *allegro*

fp: *fp:* *fp:* *fp:* *fp:* *fp:* *fp:* *fp:* *fp:* *fp:*

in guma in guma io de sidero un uomo d'in =

allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian and are positioned below the staves.

Lyrics:

gegno ma ma naffato di legno che dove lo metto che dove lo metto la

Dynamic markings: *f*, *p*, *for*, *ma*, *via*.

Handwritten musical score for a piece titled "Groppia restar che dove lo metto la". The score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, handwritten style. The lyrics "Groppia restar che dove lo metto la" are written below the staves, with some words appearing multiple times. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The handwriting is in brown ink on aged, slightly yellowed paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "sappia re star la sappia re star la sappia re star" are written across the lower staves.

Alc. for.

Chor. for.

for.

for.

colp.

sappia re star la sappia re star la sappia re star

Alc. for.

Handwritten musical score on page 31, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The lyrics are written in Italian.

legato

solo

solo

solo

legato

Ma i tuoi vorrei ma senza fatica

ma senza fatica

fin. legato

Handwritten musical score on page 32. The page contains ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *mf*, *f*, and *mf: f*. The music is written in a cursive, handwritten style. The lyrics "mani gli basti baciar a verlo se comoda lasciarlo se intrica che as=" are written below the sixth staff. The paper is aged and shows some wear at the edges.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "for." and "fp.". The lyrics "petti oghi ani che sole le ma-migli basti balciar:" are written below the sixth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves.

ma.
ma.
ma.
ma.
piano
ma.
ma.
ma.
ma.
ma.

for.
for.
for.
for.
for.
for.
for.
for.
for.
for.

in
in
in
in
in
in
in
in
in
in

suma
suma
suma
suma
suma
suma
suma
suma
suma
suma

io de sidero un uomo d'ingegno
io de sidero un uomo d'ingegno
io de sidero un uomo d'ingegno
io de sidero un uomo d'ingegno
io de sidero un uomo d'ingegno
io de sidero un uomo d'ingegno
io de sidero un uomo d'ingegno
io de sidero un uomo d'ingegno
io de sidero un uomo d'ingegno
io de sidero un uomo d'ingegno

ma
ma
ma
ma
ma
ma
ma
ma
ma
ma

Handwritten musical score for "La Zapparella" by Gioacchino Rossini. The score is written on ten staves. The first six staves are for the vocal part, and the last four are for the piano accompaniment. The lyrics are written below the piano part. The score is in G major and 2/4 time. The tempo is marked "Allegretto". The score is handwritten in brown ink on aged paper.

Lyrics:

ma ma fatto di legno che dove lo metto che dove lo metto che dove lo metto la zapparella

Handwritten musical score on page 34. The score consists of nine staves. The first six staves contain musical notation with various notes, rests, and dynamic markings such as *fp.* (fortissimo). The seventh staff contains the lyrics: "star che dove la, metto la sappia re star che dove la, metto la sappia re". The eighth and ninth staves continue the musical notation, with the word "for:" appearing at the beginning of the eighth staff. The notation is in a historical style, possibly from the 18th or 19th century.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "Star la sappia re star la sappia re star" are written below the sixth staff.

Dynamic markings include:

- for:* (first staff)
- forte* (second staff)
- for:* (third staff)
- for:* (fourth staff)
- for:* (fifth staff)
- colp.* (sixth staff)
- fp.* (seventh staff)
- forte* (eighth staff)
- fp.* (ninth staff)

Lyrics: Star la sappia re star la sappia re star

Scena III

Fracasso, poi Capanoro

tracasso

oh starei male insieme ch'ella è tutta di ghiaccio io tutto

foco, ma sur l'amo un poco, e se attivo a sposarla a mio talento

lento non mi toglia amar per complimenti.

*Si. Attacca,
Subito l'aria*



Allegro
Capriccio
Allegro

Aria Allegro non molto

36

Handwritten musical notation for the first system, featuring treble and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pia.*, *for.*, *piano*, and *forte*.

Cassando

Cassando

Allegro non troppo

Handwritten musical notation for the second system, featuring treble and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pia.*, *for.*, *piano*, and *forte*.

Handwritten musical notation for the third system, featuring treble and bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pia.*, *for.*, *piano*, and *forte*. The lyrics "non c'è al mondo altro che done" and "non c'è al mondo altro che" are written below the notes.

Handwritten musical score for "L'Alfabetto" by Antonio Vivaldi. The score is written on ten staves with various musical notations, including notes, rests, and dynamic markings like "for." and "p.". The lyrics are written below the staves, including "ma sian belle ma sian buone non mi voglio infeminire non mi voglio infeminire non mi vò matrimonio niar non mi vò matrimonio niar". The score is heavily crossed out with diagonal lines, indicating it is a rejected or revised version.

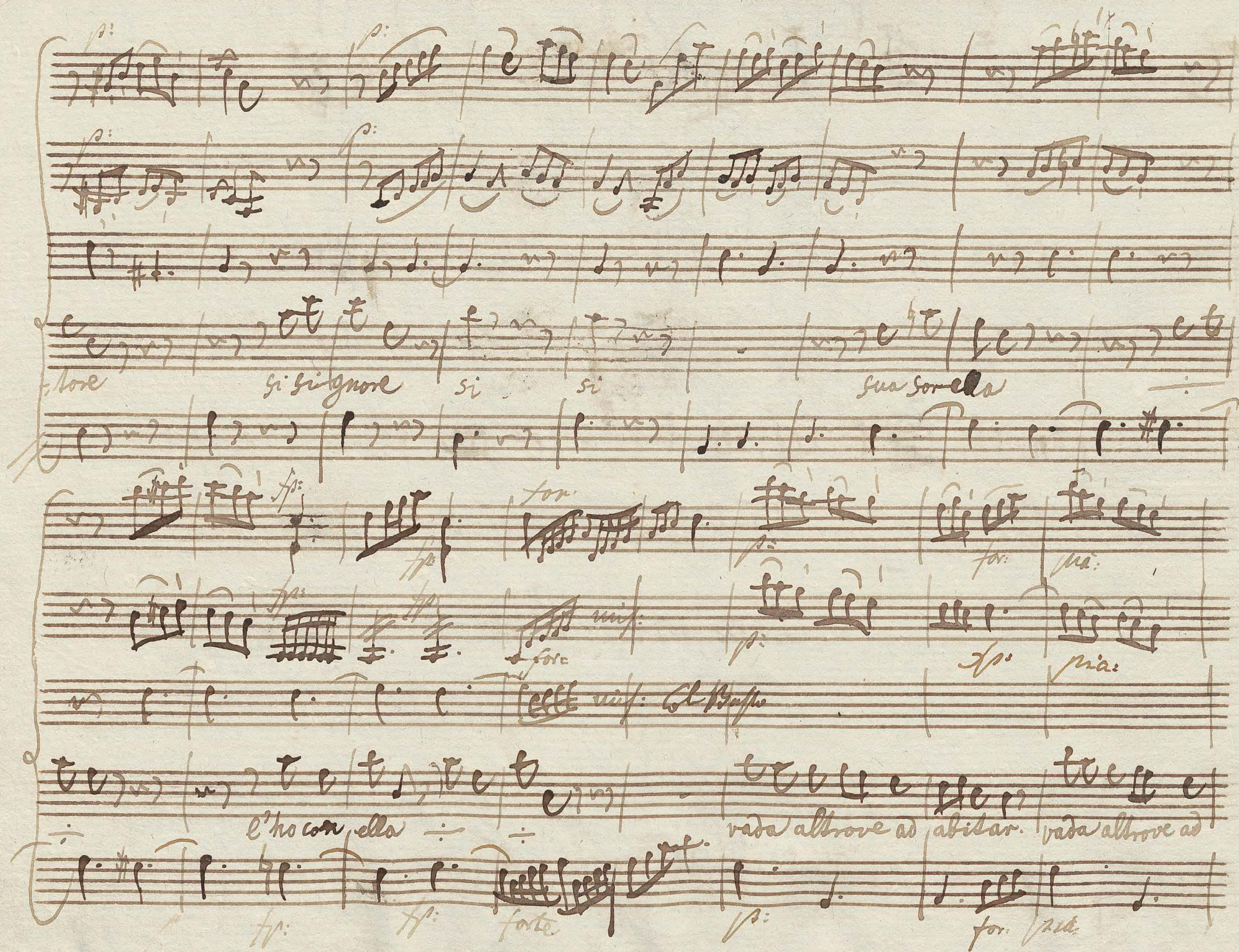
Handwritten musical score on ten staves, featuring vocal lines and piano accompaniment. The lyrics are in Italian.

Lyrics:

l'ore si signore si si sua sorella
e' ho con ella
vada altrove ad abitar. vada altrove ad

Performance markings:

- for.* (forte)
- ma.* (maestoso)
- unif.* (uniforme)
- Allegro*
- forte*
- for. rid.* (forte riducendo)



*Handwritten musical notation on five staves. The first staff contains a complex melodic line with many beamed notes. The second staff has a few notes and rests, with the word *iano* written above. The third staff contains a series of eighth notes. The fourth staff contains a series of eighth notes, with the words *abitar*, *vada altrove*, *ad abitar*, *vada vada*, *vada altrove ad* written below. The fifth staff contains a series of eighth notes.*

*Handwritten musical notation on three staves. The first staff contains a series of eighth notes, with the word *for:* written above. The second staff contains a series of eighth notes, with the word *ma:* written above. The third staff contains a series of eighth notes, with the words *abitar*, *vada vada*, *vada altrove ad* written below. The word *colloquio* is written below the third staff.*

*Handwritten musical notation on three staves. The first staff contains a series of eighth notes, with the words *crecendo forte* and *crecendo pro* written above. The second staff contains a series of eighth notes, with the word *colloquio* written below. The third staff contains a series of eighth notes, with the words *abi-tar ad abi-tar ad abi-tar* written below. The word *crecendo forte* is written below the third staff.*

for: *fp.* *for:* *sf.* *for:* *p.*

abitar *vada al trove* *ad abitar* *vada vada vada al trove ad*

for: *sf.* *for:* *sf.* *for:* *sf.*

for: *pia.* *pia:*

creando forte *creando p.* *creando forte*

abitar *vada vada vada al trove ad*

abi-tar ad abi-tar ad abi-tar

for: *fp.* for: *fp.* for: *fp.*

abitar *vada al trove* *ad abitar* *abit ad abitar ad abitar*

for: ma. *for: ma.* *endo for.* *endo for.*

abitar *vada vada* *vada al trove* *ad abitar* *ad abitar*

for: p. *for: p.*

frac: *caps:*

Reit: con chi l'ha don Casandro? - l'ho con i Capitani, colle Capitane e sue sorelle, cogli alfier coi

genti, coi Tamburi, e le Trombe, coi Canoni, e le Bombe, che or or vorran con vostra signo-

frac:

ria il quartier generale in casa mia. e forse già arrivata la baronessa mia so-

caps: *frac:* *caps:*

ella? appanto. non fosse mai venuta! l'avete voi veduta non la

frac:

voglio veder: donne non voglio in casa a quarterate. a me lo dite? andate a dirlo a chi si as-

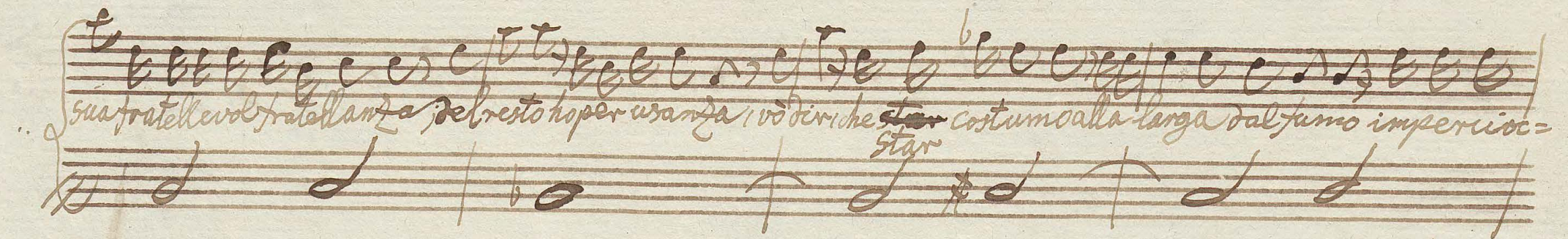
cap: trac:
petta. spediro in transilvania una staffeta. dove son io, u deve star mia sorella an=

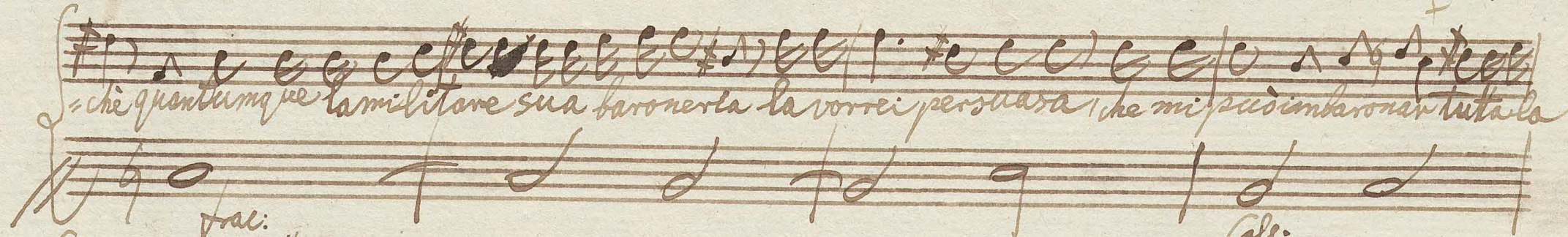
cap: f
cora che del pare v' onora oh lo sapiamo ma ci vuol convenienza, si dormanda l'uo=

centa e pure non ci venga a civell pare vederemo et pense =

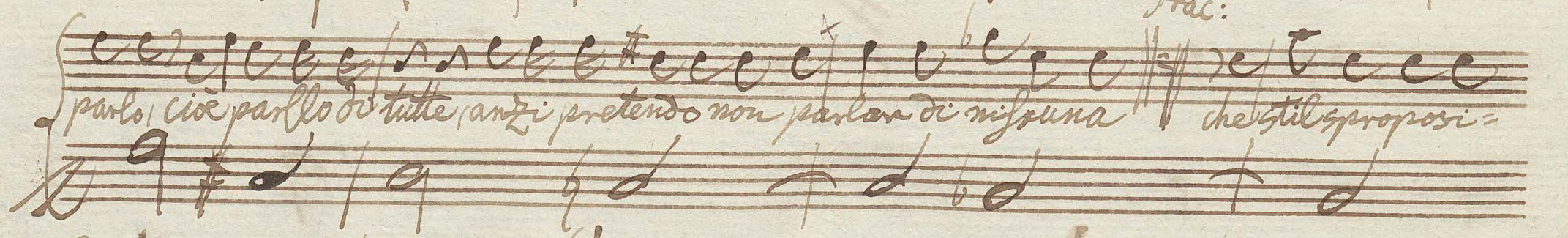
trac:
rem che s'ha da fare ella sa le creanze so il mio do= vere anch'io pria la ve=

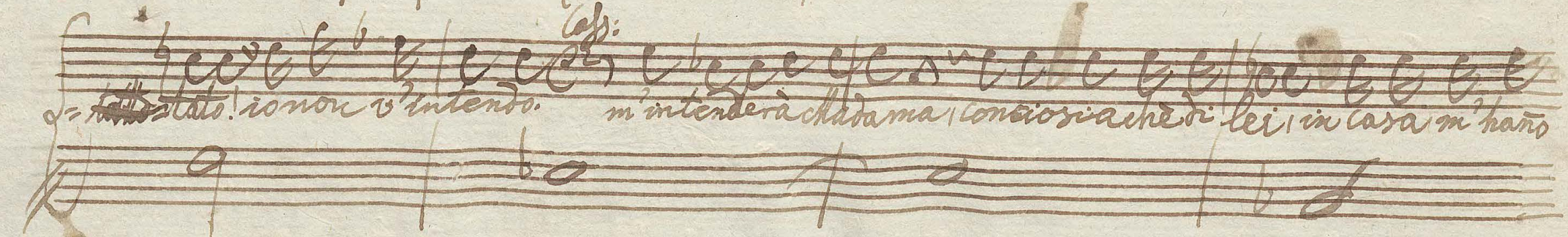
cap: f
vete et poi decide rete. eh la vedremo; perche si de cerimoniar la donna per la


 sua fratelle vol fratellanza del resto ho per usanza, vò dir che ~~star~~ ^{star} costume alla larga dal fumo impercioc-


 - che quantunque la militare sua baroniera la vorrei persuasa, che mi si c'imbarronar tutta la


 casa o là mi meraviglio d'una sorella mia non si parla così. ^{Cals:} di lei non


 parlo, cioè parlo di tutte, anzi pretendo non parlar di nessuna che st'è sproposi-


^{Cals:} tutto stato! io non v'intendo. m'intenderà ch'adama, conosciache di lei, in casa m'hanno

Frac.

40

setto! che parla e scrive ancor senza alfabeto certo la troverete una buona fa-

Cass: gatta ohime - - - sarà una pazza tanto meglio: si bene

Frac: vò dir che mia cognata uno spirito avea da spiritata. della sorella mia non do-

Cass: potete già aver tale impressione. ma - io come catone uo' fuggo i ramori.

Frac: cosa temete voi? che v' inamori? io in amorar mi oh spido Lucretia iddancost

20

tonio, e catilina, n'ho avute una dozzina, che volean migliorar questo colosso ma non
voglio non posso contraria ~~che ho fissato~~ virgine l'ho morir, come son nato
ne ho vedati degli altri che facean colle donne e paladini. e poi a son caduti
ci caderete io scommetto presto o tardi voi pure. uh poveretto
fate tanto il bravo. sono in questo un orlando
ante

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the staff: "cioè con lui non mi baratto orlando per la donna era un bel". Above the staff, the word "trac:" is written. The notation includes various musical symbols such as notes, rests, and bar lines.

41

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the staff: "matto". The notation includes various musical symbols such as notes, rests, and bar lines.

Liegz Aria

Five empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.



Ab.

2
Corno
ing

Fraçasso
allegro

Ana

42

Handwritten musical score for "Fracasso" by Giuseppe Verdi. The score is written on ten staves. The first staff is for the Violin I (Vn. I) and Violin II (Vn. II) parts, marked "Vn. I & II". The second staff is for the Viola and Violoncello (Vcllo) parts, marked "Viola & Vcllo". The third staff is for the Contrabass (Cb.) part, marked "Cb.". The fourth staff is for the Horns (Corni), marked "Corni". The fifth staff is for the Trumpets (Trombe), marked "Trombe". The sixth staff is for the Timpani (Timp.), marked "Timp.". The seventh staff is for the Snare Drum (Basso), marked "Basso". The eighth staff is for the Cymbals (Cim.), marked "Cim.". The ninth staff is for the Bass Drum (Basso), marked "Basso". The tenth staff is for the Double Bass (Basso), marked "Basso". The tempo is marked "allegro moderato". The key signature is one sharp (F#). The score is written in brown ink on aged paper.

Handwritten musical score for "L'Amoroso" by G. Rossini. The score is written on ten staves in brown ink on aged paper. It includes vocal lines with lyrics in Italian and various musical notations such as notes, rests, and dynamic markings like "pia.", "for.", "f.", and "col basso".

The lyrics visible in the score are:

quando la donna in viso
quando la donna in viso
et non l'am-
ar et non l'amar se puoi
et non l'amar se puoi con una gentil sorriso con

Handwritten musical score on page 43, featuring multiple staves with notes, rests, and lyrics. The score includes dynamic markings such as *for.* (forte) and *ma.* (maestoso).

Lyrics visible on the page:

quell'orchestra suoi
viene vi dice vi dice viene
se per me piangie
peni ch'io l'ho da consolar
se per me piangie e peni ch'io l'ho da consolar = ch'io

Handwritten musical score for "L'ho da Conso lar" by Gioacchino Rossini. The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like "Cresc: for:". There are also some crossed-out sections of the score.

[illegible]

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

Lyrics visible on the page:

pena ch'io l'ho da consolar = se per me piangie pena ch'io l'ho da consolar = ch'io

Allegro

cresc. for.

l'ho da consolar = ch'io l'ho da consolar

Handwritten musical score for "L'Innamorato" by Giovanni Battista Pergolesi. The score is written on ten staves in brown ink on aged paper. It includes vocal lines with lyrics in Italian and instrumental accompaniment. The lyrics are: "e siano pure in fede. siano le donne ingrato quando una quando ride bis-". The score is marked with "Ma." and "for." (forte) and includes a "Cello" part.

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is the piano accompaniment, starting with a bass clef. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in brown ink on aged paper. The score is divided into sections by "Dal segno" markings and a "Rit." (Ritardando) marking. The final section is marked "L'Espresso" and ends with a double bar line.

Adagio

andante

42

Francia

Adagio maestoso

col Basso

andante

guarda

guarda

guarda la donna in viso

guarda la donna in

col Basso

viso

et non l'amar se puoi.

et non l'amar se puoi.

et non l'amar se

X

dolce

col Basso

suoi

con un gentil sor-ri-so con quell'ouhiel-ly suoi

viem- ve oia vi oia viem- se per me mangi-e veni ch'io l'hoda con so-

1^o Cres-

Viola

2^o Corn

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is heavily crossed out with diagonal lines in the upper left section.

Lyrics (from left to right):

- grano le done in grate*
- quando una guarda e tri*
- bisogna perdo-*
- amar vogliate o non vogliate*
- vogliate o non vogliate*
- bisogna perdonar.*

Other markings include dynamic markings (p, f, sf, amp) and performance instructions (adagio).

This is a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of several staves. The top staff features a complex melodic line with many beamed notes. Below it, there are staves with lyrics in Italian. The lyrics are written in a cursive hand and include phrases such as "siano pure in fine", "Siano le donne ingrato", "quando una guardare ride", "vogliate o non voglia", "bisogna serbo - nar", and "vogliate o non voglia". The score includes various musical notations, including notes, rests, and dynamic markings like "p." (piano). The paper has a slightly irregular edge and some minor discoloration.

siano pure in fine, Siano le donne ingrato quando una guardare ride vogliate o non voglia, bisogna serbo - nar vogliate o non voglia

forte

for.

for.

Bisogna perdonar biso gna perdonar biso gna perdonar

Adagio

andante

Allegro

guarda guarda guarda la dona in viso guarda la dona in viso

Adagio

Andante



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is written in a historical style, possibly 18th or 19th century.

Al Basso

Bisogna perdonar

mar

Andagio

andante

Al Basso

guarda guarda guarda la donna in viso

guarda la donna in viso

Andagio

Andante

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in French and are interspersed between the staves.

Lyrics:

et non l'amar se puoi et non l'amar se puoi
dolce
con un gentel riso con quella ochiety suoi veni vi dice vi

Dynamic markings: *for. p.*, *unif.*, *for. p.*, *arr.*, *for.*, *p.*, *allegro*, *allegro*.

Handwritten musical score for "L'Inno di Maria" by Gioacchino Rossini. The score is written on ten staves. The first staff is the vocal line, followed by two staves of piano accompaniment. The third staff is the vocal line again, followed by two staves of piano accompaniment. The fifth staff is the vocal line, followed by two staves of piano accompaniment. The seventh staff is the vocal line, followed by two staves of piano accompaniment. The ninth staff is the vocal line, followed by two staves of piano accompaniment. The score includes lyrics in Italian: "dice vieni se per me piangi e senti ch'io t'hoda consolar. se per me piangi e senti ch'io t'hoda consolar. ch'io t'hoda consolar. ch'io t'hoda consolar. ch'io t'hoda consolar." The score is written in brown ink on aged paper.

Allegro

Handwritten musical score for the first system, featuring a treble and bass staff with various notes and rests.

Allegro

Collegato

e siano pure infide
siano leone in

Handwritten musical score for the second system, featuring a treble and bass staff with various notes and rests.

grato

quando una guarda e ride
vogliate o non vogliate
bisogna perdonar, vog-

liate o non vogliate, vogliate o non vogliate. bisogna, perdonar. e siano pure in-

side. siano le donne ingrato. quando una guardare rid. vogliate o non vog-

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves in brown ink on aged paper. It includes vocal lines and piano accompaniment. The lyrics are in Italian: "Ma che bis? - ogn' perdonar vogliate onon vogliate - te. Bisogna perdonar bis." and "na biso- gna perdonar biso- gna perdo- mar". The score is marked "Allegro" and "Allegro".



A page of handwritten musical notation on aged, stained paper. The page features five staves of music, with the bottom three staves containing lyrics in Italian. The paper is heavily marked with numerous red ink smudges and stains, particularly along the top and right edges. The handwriting is in dark ink, and the notation includes various musical symbols such as notes, rests, and clefs.

The lyrics on the bottom three staves are:

ogni persona *bisogna perdonar.*

The top staff has some faint, illegible markings that appear to be "unio" and "the".

en. ben ben ci vedremo e qua sorella meter la voglia in tanta soggezione che creda di par-
lar col cicerone.

Vi
Vi
Flauto
Flauto
Viola
Viola
Rosina

Anda

Scena IV

Gabinetto nella Casa di Alfonso.

// Rosina, Ninetta, poi Polidoro //

46

Handwritten musical score for Scene IV, Act IV, featuring the following instruments and voices:

- Vi** (Violin I): Treble clef, 2/4 time signature, key of D major. Includes dynamic markings *fp.*
- V.2** (Violin II): Treble clef, 2/4 time signature, key of D major. Includes dynamic markings *fp.*
- Flauto 1** (Flute 1): Treble clef, 2/4 time signature, key of D major. Includes dynamic markings *fp.*
- Flauto 2** (Flute 2): Treble clef, 2/4 time signature, key of D major. Includes dynamic markings *fp.*
- Vida 1** (Voice 1): Treble clef, 2/4 time signature, key of D major. Includes dynamic markings *fp.*
- Vida 2** (Voice 2): Treble clef, 2/4 time signature, key of D major. Includes dynamic markings *fp.*
- Rosina**: Treble clef, 2/4 time signature, key of D major. Includes dynamic markings *fp.*
- Adante**: Treble clef, 2/4 time signature, key of D major. Includes dynamic markings *fp.*

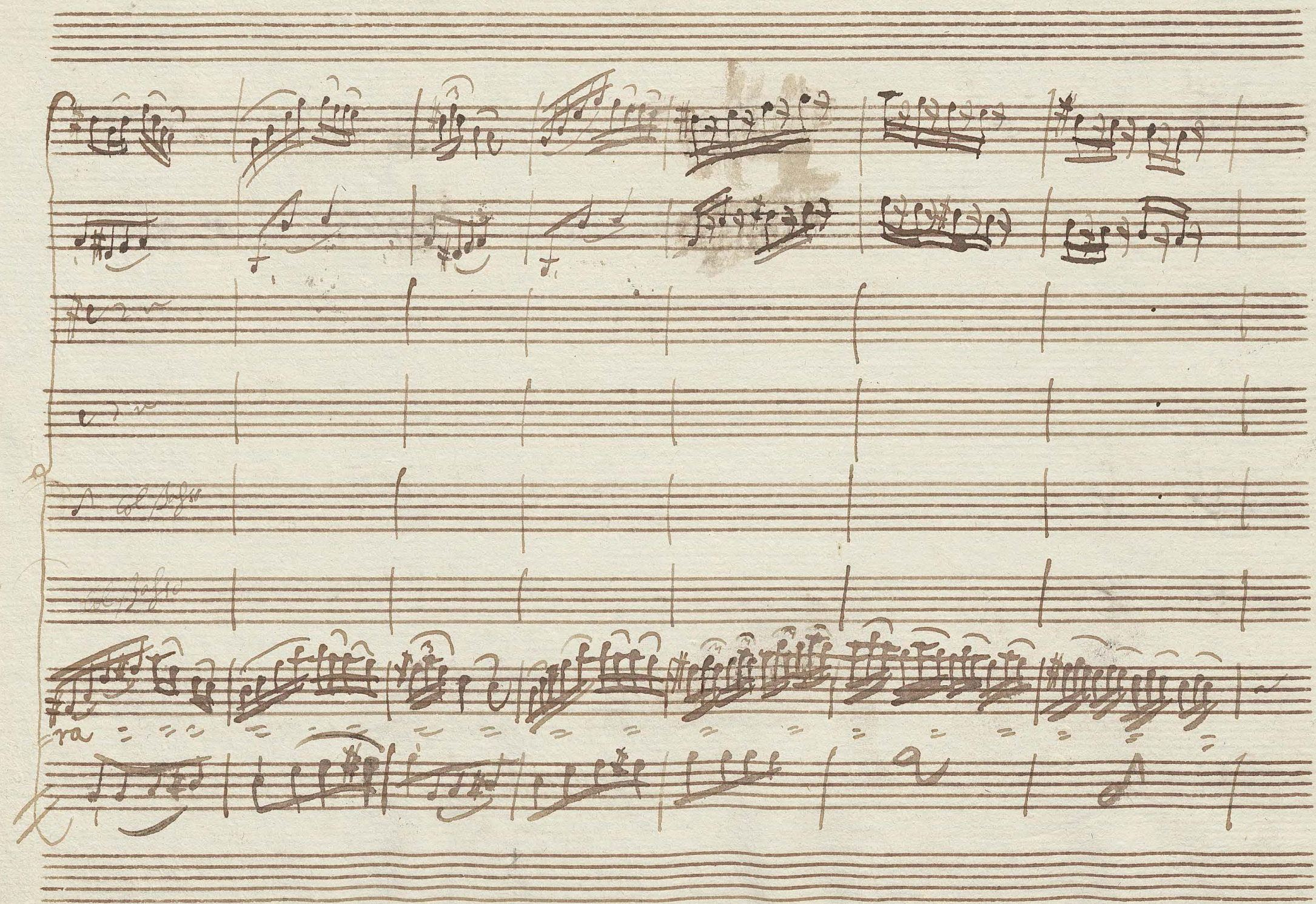
The score is written in brown ink on aged, slightly torn paper. The notation includes various musical symbols such as clefs, time signatures, key signatures, and dynamic markings.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fp.* and *ma:*. The lyrics, written in Italian, are: *colla bocca non col core tutti sanno innamorar tutti sanno innamorar*. The manuscript is on aged, slightly torn paper.

Handwritten musical score on page 47, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *for.* and *ma.*. The lyrics are written below the staves.

ma.
 ma.
 for.
 for.
 for.
 for.
 for.
 for.
 for.

car ma chi vuol federe d amore da me venga ad imparar da me venga ad imparar



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "tutti gradir tutti et un solo a man" are written below the seventh staff. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

Dynamic markings and performance instructions include:

- for.* (forte)
- crec.* (crescendo)
- col basso* (colla parte basso)
- col mezzo* (colla parte mezzo)
- col alto* (colla parte alto)

Lyrics: *tutti gradir tutti et un solo a man*

Handwritten musical score on page 49. The page contains several staves of music. The notation includes various note values, rests, and dynamic markings such as *pia.* (piano) and *fp.* (fortissimo). The music is written in a cursive, handwritten style. The staves are arranged in a system, with some staves having multiple lines of music. The paper is aged and shows some staining.

Col Basso

colla bocca e non col core tutti sano in amorar tutti sano in amor =

for. *ma.*

for. *ma.* *for.*

for ma.

for ma.

for. *ma.*

for. *ma.*

ar ma chi vuol fed, ed a mor da me venga ad imparar: da me venga ad imparar =

for. *ma.* *for.*



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *Adagio* and *Allegro*. The lyrics are written in Italian, including phrases like "tutti gradir tutti et un so-lo a-ma-r gradir tutti gradir tutti et un so-lo a-ma-r". The paper shows signs of wear, including tears and discoloration.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly torn paper.

Dynamic markings and annotations include:

- Cresc.* (Crescendo)
- for.* (forte)
- ing.* (diminuendo)
- pia.* (piano)
- forte*
- col legno* (written above a section of the sixth staff)
- et an Sol-coa man* (written below the seventh staff)

The score is organized into measures by vertical bar lines. The notation is dense, particularly in the middle staves, with many beamed notes and complex rhythmic patterns.

Geni:

Ninetta

Rosina:

Ninetta

si che m'avete inteso: // so cosa deggio fare // fateli innamorare questi due

sciocchi, e giacchè l'un ne viene cominciato da lui // qual vien di loro?

Rosina:

viene don padoro, e con lui ci vuol poco, che di sposarla ci tratta si vede con la

Nin:

scuffia anche una gatta. // zitto chi egli entra adesso.

Rosina:

Polid:

Nin:

chi il sig-

Polid:

Nin:

Polid:

Rosina:

non è permesso // cosa veder Madama // Favoriscete il brama completo

menti non vuo' sempre padrone e l'ho da baciare la mano e l'ho da sedere, voglio l'onore dell'a-

miccia vostra e qui si va si resta a desinare, a cenar, perche io non ho fretta, e vostra e qui si va

tratto cogli amici alla francese polad: Ninetta
chi! ~~da me~~ che volete? cosa risponde =

non intendete che non vuol cirimonie et tutto e buono quel che vi viene in

Polad: ho capito. -- Madama gran bel l'abito avete! Rosin: eh bagatelle all =

Colid: uso del paese oh come belle quelle scarpine ancora! *Rosin:* che sciocco *Colid:* ma signora

Nin: più delle scarpe vostre io mi dichiaro scette bella voi stessa. *Rosina* oh che somaro tutta

Colid: vostra bontà voi mi piacete. *Rosin:* oh troppo onor! *colid:* volete prendermi per marito? *Ros:* io non so

Colid: degno una tanta fortuna. eh non importa anch'io non voglio cirimonie e basta che non lo

Ros: sappia mio fratello: del resto vi sposo adesso qui. ma - così presto: così arruata in casa vostra a

573

Polio

Rosina

ppena e nel vostro paese si ben, come diceste alla francese // alla francese an-

cora domanda ~~un matrimonio~~ ^{un matrimonio} i passi suoi s'ama da prima, et poi qualche visita al-

meno: qualche gentil bigliettoto: qualche bell regaletto in soma un uom di spirito qual

siete in somiglianti impiegni bisogno non avrà che altri gli insegni. ^{poli} insegnatemi

pure ma la visita è fatta e il regaloyarò senza fatica, quello che più m'intrica è il big-

Ninetta
lietto, o ch'io ama, o che a scriver mai non m'insegnò la mama. // eh non serve sig=

no, sarò io, se volete la vostra segretaria: ma nol dite a nes=

Polido:
sun nemensall'aria co' sì c'è, e io serem // tempre e cervello. non basta un=

Ninetta *Polido:* *Rosina* *Polido:*
ora? e qu'è vostro fratello oh poverello me // non dabitale perchè nulla sos=

Ninetta *Polidoro* *Rosina*
petti io me ne andrò finché con voi ragiona se con voi mi ritrova, ei mi bastona // si=

Polidoro *Rosina*
petti io me ne andrò finché con voi ragiona se con voi mi ritrova, ei mi bastona // si=

Polidoro *Rosina*
petti io me ne andrò finché con voi ragiona se con voi mi ritrova, ei mi bastona // si=

Polidoro *Rosina*
petti io me ne andrò finché con voi ragiona se con voi mi ritrova, ei mi bastona // si=

Polidoro *Rosina*
petti io me ne andrò finché con voi ragiona se con voi mi ritrova, ei mi bastona // si=

Polidoro *Rosina*
petti io me ne andrò finché con voi ragiona se con voi mi ritrova, ei mi bastona // si=

ate mi voi costante che per esservi amante fin col fructo vostro a me non mancheran mille ripieghi e

se m'ha da parlar vo che mi preghi. Ninetta gran fortuna è la vostra chi moglie tal non prende è goffo e

tondo perche di queste ne son poche al mondo

Scena V

Cassandro e detto

polidoro *Cassandro* *polidoro* *Cassandro*

oh la prendo da vero. dov'è la baronessa? in qualche sito sarà sicuramente. oh scimmu-

gnito voi mi fate vergogna, e non aveste mai il coraggio, cioè la petulanza, di parlar seco

Polidoro
lei le ho già parlato *Calzandro*
ella v'avrà trovato un stolido rampollo
si seg.

Polidoro
p nore della progenie nostra ingenerata di mascolini eroi.
Calzandro
sè innamorata di

Polid. *Calzan.*
voi? dime sarà una sciocca anch'ella.
Polidoro *Calzandro*
ve la mantengo, è bella. bella, ma senza

Polidoro
spirito bella senza intelletto.
Calzan.
ha uno spirito -- da spirito folletto non è dunque per

Polid. *Calzan.*
voi, amar non può un storno e statele lontan.
la notte o il giorno? e giorno e notte e

polid:
empre secoli non trespate. *farò quel che voi fate*
cafs: io posso far che voglio. infra noi

polidoro
oue ce una gran differenza. *siamo però fratelli in conclusione.* *cafsan:* ma son io uom di

polid: garfo e voi minchione. *cafsan:* Sa-rò per altro un uomo e per questo? *polidoro* la donna mi

cafs: piace, e d'una moglie ho anch'io bisogno. *polidoro* da farne che bagiano? -- qualche gli altri ne

cafsan: fano. voi doner? voi mogliera? *polid:* oh che affaccio! *cafsandro* zitto, zitto che taccio. non lo

sol: *col:* *sol:* *col:*
 dite più mai. farò senza parlar. cosa farai? tutto quel che volete. mai più parlar di

sol: *col:* *sol:* *col:*
 done si signor non guardar per amore mai più la baronessa -- signor si et

sol:
 quando ella vi guarda; cio è quando vi priate chiuder gli occhi, fuggir, farle di spetto. an=

dirò a callarmi per paura in letto.

Segue Aria

violino 1mo
 violino 2do
 oboi:
 oboe 2
 2 Corni
 2 violi
 fagotto 1mo
 fagotto 2do
 polidoro
 basso

Aria

56

Handwritten musical score for an orchestra, titled "Aria". The score is written on ten staves, each with a different instrument or section labeled on the left. The notation is in brown ink on aged, slightly torn paper. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and dynamic markings like *fp.* (fortissimo) and *pizzicato*.

The instruments and sections are:

- Violino I (Violin I)
- Violino II (Violin II)
- Viola
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- 2 Corni (2 Horns)
- 2 Violoncelli (2 Violoncellos)
- Fagotto I (Bassoon I)
- Fagotto II (Bassoon II)
- Polidoro (Polidoro)
- Basso (Bass)

The score is divided into measures by vertical bar lines. The notation is dense, with many notes and rests. The dynamic markings *fp.* appear several times throughout the score. The *pizzicato* marking is written below the Bass staff. The paper shows signs of age, including discoloration and some staining.

Dirig. gilt

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *pp*. The score is heavily crossed out with multiple diagonal lines, suggesting it is a draft or a cancelled manuscript. The paper is aged and shows signs of wear.

Dirig. gilt

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly torn paper.

Dynamic markings and performance instructions visible include:

- ma:* (multiple instances)
- for:* (multiple instances)
- coll'arco* (at the bottom left)
- cosa ha* (written above a note on the bottom right)
- ritog:* (at the bottom right)

The notation features complex rhythmic patterns, including triplets and sixteenth notes, and various rests throughout the staves.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves.

mai la don-na in dol-so
he mi piace tanto - che mi piace tanto - che mi piace tanto

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff has a key signature of one sharp (F#) and a common time signature (C). The music is in Italian. The lyrics are: "tanto se la quando in lei m'incanto se la tocca mi fa rosso". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "piu:". The handwriting is in brown ink on aged paper.

Handwritten musical score for "L'Arco" by Giuseppe Verdi. The score is written on ten staves. The first staff is a treble clef, and the second is a bass clef. The music is in 2/4 time. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in brown ink on aged paper.

Lyrics: e che caloo che caloo... e che caloo ella mi fa che caloo... e che caloo...

Dynamic markings: p, f, p, f, p, f, p, f, p, f.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Dynamic markings and other annotations include:

- for:* (first staff, second measure)
- for:* (second staff, first measure)
- for:* (third staff, first measure)
- for:* (fourth staff, first measure)
- for:* (fifth staff, first measure)
- for:* (sixth staff, first measure)
- for:* (seventh staff, first measure)
- for:* (eighth staff, first measure)
- for:* (ninth staff, first measure)
- for:* (tenth staff, first measure)
- for:* (eleventh staff, first measure)
- for:* (twelfth staff, first measure)
- for:* (thirteenth staff, first measure)
- for:* (fourteenth staff, first measure)
- for:* (fifteenth staff, first measure)
- for:* (sixteenth staff, first measure)
- for:* (seventeenth staff, first measure)
- for:* (eighteenth staff, first measure)
- for:* (nineteenth staff, first measure)
- for:* (twentieth staff, first measure)
- for:* (twenty-first staff, first measure)
- for:* (twenty-second staff, first measure)
- for:* (twenty-third staff, first measure)
- for:* (twenty-fourth staff, first measure)
- for:* (twenty-fifth staff, first measure)
- for:* (twenty-sixth staff, first measure)
- for:* (twenty-seventh staff, first measure)
- for:* (twenty-eighth staff, first measure)
- for:* (twenty-ninth staff, first measure)
- for:* (thirtieth staff, first measure)
- for:* (thirty-first staff, first measure)
- for:* (thirty-second staff, first measure)
- for:* (thirty-third staff, first measure)
- for:* (thirty-fourth staff, first measure)
- for:* (thirty-fifth staff, first measure)
- for:* (thirty-sixth staff, first measure)
- for:* (thirty-seventh staff, first measure)
- for:* (thirty-eighth staff, first measure)
- for:* (thirty-ninth staff, first measure)
- for:* (fortieth staff, first measure)
- for:* (forty-first staff, first measure)
- for:* (forty-second staff, first measure)
- for:* (forty-third staff, first measure)
- for:* (forty-fourth staff, first measure)
- for:* (forty-fifth staff, first measure)
- for:* (forty-sixth staff, first measure)
- for:* (forty-seventh staff, first measure)
- for:* (forty-eighth staff, first measure)
- for:* (forty-ninth staff, first measure)
- for:* (fiftieth staff, first measure)
- for:* (fifty-first staff, first measure)
- for:* (fifty-second staff, first measure)
- for:* (fifty-third staff, first measure)
- for:* (fifty-fourth staff, first measure)
- for:* (fifty-fifth staff, first measure)
- for:* (fifty-sixth staff, first measure)
- for:* (fifty-seventh staff, first measure)
- for:* (fifty-eighth staff, first measure)
- for:* (fifty-ninth staff, first measure)
- for:* (sixtieth staff, first measure)
- for:* (sixty-first staff, first measure)
- for:* (sixty-second staff, first measure)
- for:* (sixty-third staff, first measure)
- for:* (sixty-fourth staff, first measure)
- for:* (sixty-fifth staff, first measure)
- for:* (sixty-sixth staff, first measure)
- for:* (sixty-seventh staff, first measure)
- for:* (sixty-eighth staff, first measure)
- for:* (sixty-ninth staff, first measure)
- for:* (seventieth staff, first measure)
- for:* (seventy-first staff, first measure)
- for:* (seventy-second staff, first measure)
- for:* (seventy-third staff, first measure)
- for:* (seventy-fourth staff, first measure)
- for:* (seventy-fifth staff, first measure)
- for:* (seventy-sixth staff, first measure)
- for:* (seventy-seventh staff, first measure)
- for:* (seventy-eighth staff, first measure)
- for:* (seventy-ninth staff, first measure)
- for:* (eightieth staff, first measure)
- for:* (eighty-first staff, first measure)
- for:* (eighty-second staff, first measure)
- for:* (eighty-third staff, first measure)
- for:* (eighty-fourth staff, first measure)
- for:* (eighty-fifth staff, first measure)
- for:* (eighty-sixth staff, first measure)
- for:* (eighty-seventh staff, first measure)
- for:* (eighty-eighth staff, first measure)
- for:* (eighty-ninth staff, first measure)
- for:* (ninetieth staff, first measure)
- for:* (ninety-first staff, first measure)
- for:* (ninety-second staff, first measure)
- for:* (ninety-third staff, first measure)
- for:* (ninety-fourth staff, first measure)
- for:* (ninety-fifth staff, first measure)
- for:* (ninety-sixth staff, first measure)
- for:* (ninety-seventh staff, first measure)
- for:* (ninety-eighth staff, first measure)
- for:* (ninety-ninth staff, first measure)
- for:* (hundredth staff, first measure)

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for*, *p*, *pizz.*, and *con=*. The score is written in a cursive, historical style.

il malanno, il malanno che li porti quel che sprezzante con=

pizz.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p." and "for.". The bottom staff contains the lyrics "gotti ca = rezarla co = colarla carnezzarla co co = larla" and the instruction "coll'arco".

Una moglie po-veretta
una moglie be-ne-detta anche a me

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves: "per cantà", "anche a me per cantà", and "anche a per cantà". The word "all'arco" is written below the bottom staff. A large, prominent red 'X' is drawn across the entire page, crossing all the staves and lyrics.

Handwritten musical score for "L'Alfaro" by Gaetano Cappi. The score is written on ten staves in brown ink. It includes various musical notations such as notes, rests, and dynamic markings like "for." (forte) and "pian." (piano). The lyrics are written below the staves: "ta una moglie poveretta" and "anch'io me per care-ta una moglie benedetta". The score is signed "Gaetano Cappi" at the bottom left.

Handwritten musical score for "L'Inno di Giovanni Battista Pergolesi". The score is written on ten staves. The first staff is for the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is for the piano accompaniment, starting with a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "anche me per cari-tà per cari-tà per cari-tà" are written below the vocal line. The score is marked with "piano" and "cresc." (crescendo) and "for." (forte) markings. The handwriting is in brown ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fp.* (fortissimo) and *tr.* (trill). The score is written in brown ink on aged, slightly torn paper.

Scena VI

// Capandro e Rosina //

col l'aria

Cassandro

Scena VI

63
70

grand'uomo che son io. per non temer le donne Euc che viene la baronessa e sfo-

ciar bisogna tutta la mia eloquenza onde ella veda dal mio cerimonial cerimoniente

che lo ~~spirito~~ suo meo e spirante. *Rosini:* chi è qua? fratello a=giuto cosa a=

avete ~~vebuto~~ *vebuto* *Ros:* che è di che temete? un galantuomo son io *alps:* un galantuomo al porta=

mento al viso all'abito leggiadro che come e quel mo credeste? *Ros:* un

Cafs:
sladro per una, qual voi siete spiritosa palata questa è una debo-

Ros: leza. *Cafs:* io spiritosa - oh si signor, e come (non mi pare mala

Ros: vo essamene) sediam qui faronefra e discorriamla un poco *Ros:* sarà

Cafandro: meglio in cucina a presso al fuoco. (che stolidi) volete che parliamo in francese? in tedesco in Tur-

Rossina: chesco o in italiano? *Cafandro:* Come, che più vi piace in verso in prosa? *Rossina:* oi-

Cas.
boi ne l'un ne l'altro come se ognun, che parla, cioè segna la favella il mondo in-

Rosina *Casandro*
tiero o in prosa o in versi. Il nol sapea da vero. ma dunque che sa

Rosina *Casandro*
lei si che tre et tre fan sei poter del mondo siete una gran dottorella in arit-

Rosina
metica. e non è già si poco nell'età vostra, di quanti anni? gli

Casandro *Ros.* *Cas.*
anni? — sì signora madama. lasciate che ci pensi e co

foss.
= si? - *foss.* gli anni adesso *caff.* son mille settescentosessantotto in punto. *caff.* oh che por-

foss. = tento! *foss.* chi è questo signore *caff.* non sapete che già il portento, il pro-

foss. = diggio da tutti conosciuto? *foss.* non ho l'onor d'averlo mai veduto. *caff.* (che ino =

foss. = cente fanciulla! questa non fa paura. *foss.* ma nulla voi sapete? -- *foss.* oh so an

caff. poco di tutto *foss.* verbigrazia; voglio dir, per esempio *foss.* si signore *caff.* cosa sapete

Ros: voi far all'amore *Cafs:* l'avete fatto mai? *Ros:* signor si e al giorno d'oggi lo
Ros: fate? *Cafs:* si signore e lo vorrete far anche dappoi? *Ros:* signor si *Cafs:* ma con
chi? *Ros:* bella con voi. *Cafs:* con me? (ma costo un poco, che questa è al caso
mio.) *Ros:* (povero alceio!) *Cafs:* (un muso da musco una buona pulcella inocentina
eh lascia far a noi) *Ros:* chi! - ch'ama *Cafs:* che volete? *Ros:* accostatevi *Cafs:* con

Cas. *Ros.* *Cas.*
si? così in buon'ora se volete, io vivengo in bravis ancora. *Sent?*

~~altro è innamorata~~ altro è innamorata. ma dite in confidenza voi, facete all'a-

Ros. *Cas.* *Ros.*
amore anche con mio frattello. si signore. e sposarvi vorrebbe? signor

Cas.
si onde se io vi sposassi, potrei avere la fratellanza in casa e dividendo il

Ros. *Cas.*
dore mi fareste voi forse? oh si signore. poter del mondo io sfido tutta la

quinta presenza feminesca ad esser più sincera: cioè più di costei suavia e ciarlata

Ros: 6 Cals: ah! -- cosa è quel sospiro? Ros: quanto più vi rimiro voi ~~non~~ men mi guars
ne

Cals: date! anzi a forza d'occhiate vi assorbirò e vi divorerò. Ros: una manina al

Cals: meno ecco la mano. Quanto è mai compiacente e come mi vien fatto

Ros: quanto siete mai bello! Cals: 6 me l'han detto degli altri, Ros: 6 oh questo anello! Cals: 6 mi

Costa mille sudori. ^{Ros.} se mi volete bene? ^{Cas.} oh son di fuoco ^{Ros.} mel do-

vorreste donar. ^{Cas.} torno tra poco. ^{Ros.} partite da chi v'ama? ^{Cas.} sento la fuora

che qualun mi chiama. ^{Ros.} lasciatemi l'anello, che invece vostra compa-

gnia me tenga. ^{Cas.} sì bene, un'altra volta, ciò è mai più coniozia

e che sò io -- ^{Ros.} l'anello ha d'esser mio. ^{Ros.} perchè voi non mi a-

Capo:
mate. oh mai non dubitate; *Ros:* ma siete troppo avaro. *Capo:* oh mai
me ne dichiaro, ma se non ho di voi questa memoria almen presto mi
sordo. a questa cantilena oggi son sordo.

Segue l'aria



8 *All.*

Moderato

This block shows the right-hand page of the manuscript, which is partially visible. It begins with the page number '8' and the tempo marking '*All.*' (Allegretto). Below this, there are several staves of musical notation. The notation includes various note values, rests, and clefs. A tempo marking '*Moderato*' is written in a cursive hand. The page is also aged and shows some wear.

Handwritten musical score for "Cappandaro" by Giuseppe Verdi. The score is written on ten staves. The first staff is for the vocal line, starting with a treble clef and a key signature of one flat. The second staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The tempo is marked "Moderato e Maestoso". The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", "cresc.", and "dim.". The title "Cappandaro" is written in red ink on the third staff. The lyrics "ella vudacio tortorei" and "do so tortorei" are written below the piano part.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ma*, *fora*, *forte*, and *p*. The lyrics are written in Italian and are partially obscured by the musical notation.

Lyrics visible on the staves:

- nei core = nire non si può convenire non si può.
- quando
- fora
- forte
- son vicino a lei.
- a lei
- vale a dir
- solas cum

Handwritten musical score on page 69, featuring vocal and instrumental parts with lyrics in Italian.

Lyrics:

à un'occhiata, à una parola mi riscaldo, mi fo rosso, mi ris-

caldo mi fo rosso mi par ch'abbia il fuoco addosso.

Instrumental and Performance Markings:

- for.* (forte)
- meno*
- Col Basso*
- ma.* (meno)
- fp.* (fortissimo)
- Col Basso*
- sole*
- fp.* (fortissimo)
- pi.* (piano)
- Amisore.*
- Col Basso*
- Col Basso*
- for.* (forte)

col Basso

ch'abbia il fuoco ardoso. sento il sangue in ogni vena

sento il sangue in ogni vena che ribolle le fa blo

Handwritten musical score for the first system. It consists of four staves. The top two staves contain instrumental accompaniment with dense sixteenth-note passages. The third staff is a vocal line with the lyrics "blo. ché ri-bolle e fa blo blo-blo. blo blo blo blo blo blo blo". The bottom staff is another instrumental line with a wavy, melodic pattern. The notation is in brown ink on aged paper.

Handwritten musical score for the second system, continuing the piece. It also consists of four staves. The top two staves continue the instrumental accompaniment. The third staff continues the vocal line with the lyrics "blo e fa blo blo blo blo blo blo". The bottom staff continues the wavy instrumental pattern. The notation is in brown ink on aged paper.

[illegible]

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics visible on the page:

bello si rapprese si gelò ed il sangue già bel bello si rapprese si gelò si rapprese si gelò

lo si gelò si gelò e son come un can-bar-

questo Va bene

Dynamic markings include *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte).

Handwritten musical score for "Il Barbone" by Rossini. The score is written on ten staves. The lyrics are: "bone Come un can barbone fra la carne, ed il bastone fra la carne ed il bas- stone vorrei stender lo zampino stender lo zampino. e al bas-". The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", "cresc.", "dim.", "pizz.", "for.", "pizz.", "f", "p", "f", "p". The handwriting is in brown ink on aged paper.

A handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "Fortissimo", "adagio", "tempo primo", and "for:". There are also tempo changes indicated by "allegro" and "moderato". The lyrics are written below the staves in Italian, including phrases like "non più m'avvicino.", "Si più m'avvicino.", "e abbassando.", "mugolando.", "voglio il porco e me ne vò", and "voglio il". The handwriting is elegant and characteristic of the 18th or 19th century. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes dynamic markings such as *for.*, *ma:*, *Ar.*, *chiaro*, *Unison*, and *for.* at the bottom left.

The lyrics are written in Italian and appear to be a variation of a traditional song, possibly a lullaby or a folk song, given the repetition of phrases like "porco e me ne vò" and "voglio il porco e me ne vò".

The notation includes various musical symbols, including notes, rests, and dynamic markings, suggesting a complex melodic line. The paper shows signs of age, including discoloration and some staining.

Lyrics visible on the page:

ma: *for.* *ma:* *ma:*

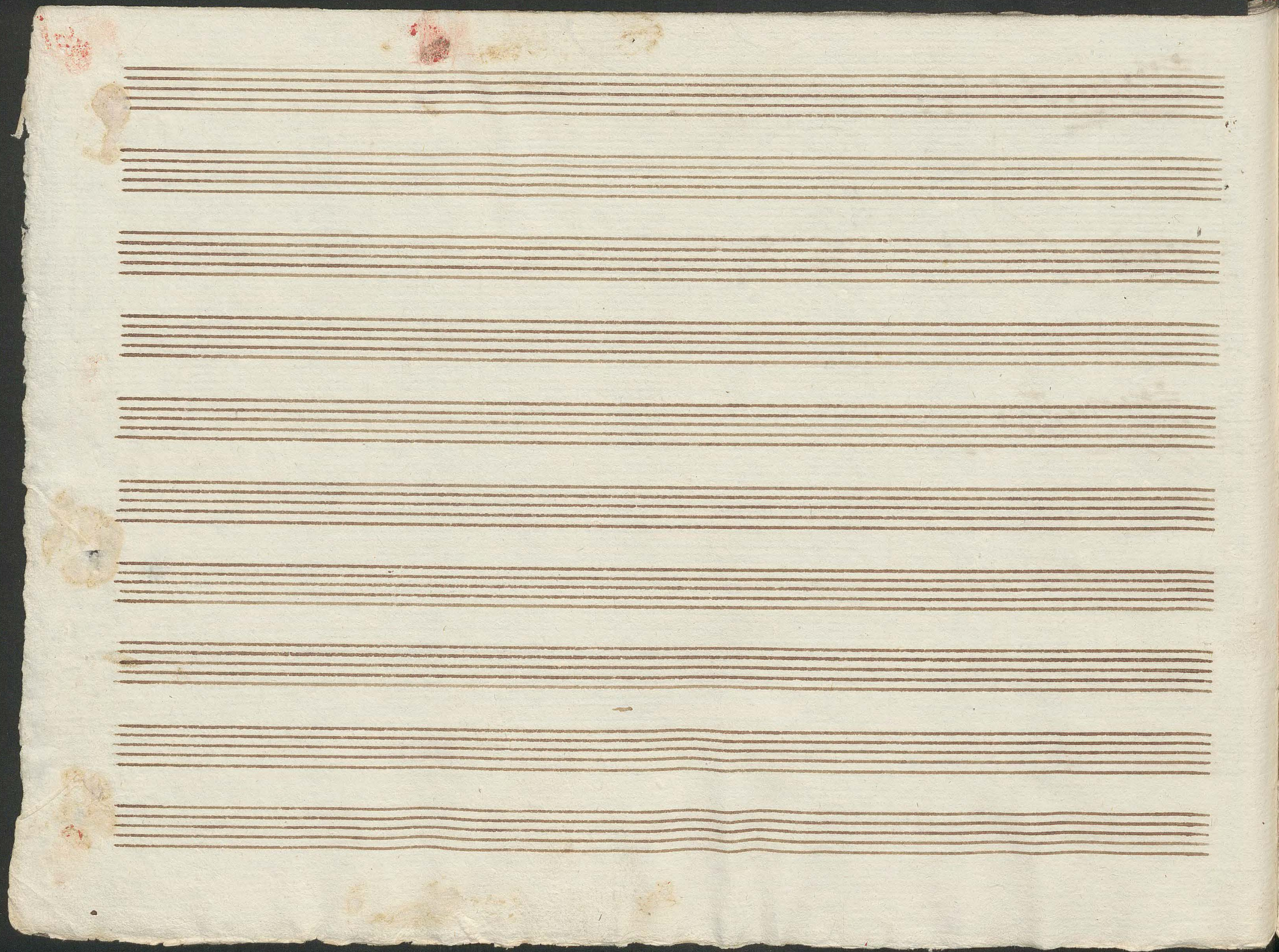
ma: *porco e me ne vò.* *voglio il porco e me ne vò.* *voglio il porco e me ne*

Ar. *chiaro*

Unison

for. *vò.* *voglio il porco e me ne vò e me ne vò e me ne vò*

Handwritten musical notation on three staves. The notation includes various note values, stems, and beams, suggesting a complex melodic or harmonic structure. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line. The second and third staves also contain handwritten notes, though they are less distinct than the first. The notation is written in brown ink on aged, slightly stained paper.



grattando vicino al Se. rdo

74

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian.

Lyrics: *vo piglio il porco piglio il porco*

Lyrics: *e me ne vo e me ne vo*

Dynamic markings: *for.*, *p.*, *for: assai*, *piano*, *forte assai*, *ma:*

Scena VII.
Ros.

fracass.
 eh ben sorella mia? *Ros.* siamo a buon segno, e in questo
 di m'invoglio d'innamorarli tutti due del pari sino a farmi spo-
fracass. sar basta, ch'io sposi giacinta lor sorella. *nin:* e ch'
 ch'io sua damigella abbia simone per marito mio. *Ros.* tutto va
fracass. ben; ma vò marito anch'io sono si pazzi entrambi, ch'io non sa-

nin
prai qual sia per voi migliore. *ff* il più suavo è il mi-

more attaccate a lui, che sarete più presto, ed una moglie sparis-

cosa, e bella come l'han molte e molte: un marito ha d'a-

tracchi.
per buono tre volte. *no!* che quell'altro almeno un uom non è di

meno un uom non è di legno, e mia sorella di ridi-
sa-

Ad.
 durlo a dovere è ben capace io sposerò quello che più mi

piace ma perché piaccia un uomo; e perché amor non

sia di noi Tirano cosa si debba far, tutte non sanno.

Segue l'aria

Violino 1

Viola 2

Oboe Solo

2 Corni di caccia

Corn 1

inglesi 2

Viola

Rossini

Ana

Violino 1 *pia:* *Violino 2* *pia:* *Oboe Solo* *sp:* *2 Corni di Caccia* *Corn. 1* *inglesi 2* *Viola* *Raguna* *genter* *pia:*

andante un poco Adagio

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following elements:

- Staff 1:** *pianiss.* *mezz.* *pianiss.* *mezz.*
- Staff 2:** *pianiss.* *mezz.* *pianiss.* *mezz. for.*
- Staff 3:** *pia.*
- Staff 4:** *pia.*
- Staff 5:** *mezz. for.*
- Staff 6:** *l'uo* *or ve l'aggiri* *gussu = rar* *tra fio = ri e*
- Staff 7:** *pianiss.* *mezz.* *pianiss.* *mezz.*

The notation includes various note values, rests, and dynamic markings such as *pianiss.*, *mezz.*, *mezz. for.*, and *pia.*. The lyrics are written in Italian.

Handwritten musical score on page 77. The page contains several staves of music. The first two staves have dynamic markings: *pianissimo*, *forte*, *pi.*, *for.*, *piu*, *for.*, *ma.*. The third staff has *pianissimo*, *for.*, *pi.*, *for.*, *ma.*, *for.*, *ma.*. The fourth staff has *pianissimo*. The fifth staff has *pianissimo*. The sixth staff has *pianissimo*. The seventh staff has *pianissimo*, *for.*, *ma.*, *for.*, *ma.*, *for.*, *ma.*. The eighth staff has *pianissimo*, *for.*, *ma.*, *for.*, *ma.*, *for.*, *ma.*. The ninth staff has *fronde*, *ma = se gode*, *o se sospiri*, *quello so: l' l'eco ris.*. The tenth staff has *pianissimo*, *for.*, *siano:*, *forte*, *piano*, *for.*, *ma.*.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian below the staves.

pianiss. *forte* *pia.* *forte* *pia.*

pianiss. *for.* *pia.* *for.* *pia.*

fp. *fp.*

for.

pia. *for.* *Allegro*

ponde *quello sol l'eco risponde che ti sente a ragionar che ti sente a ragio*

pianiss. *forte* *pia.* *for.* *pia.*

Handwritten musical score on page 78. The page contains several staves of music, including vocal lines and instrumental accompaniment. The notation is in brown ink on aged paper. The lyrics are written below the staves.

The first system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The first staff contains the following notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E3

A handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "for.", "piano", and "pianissimo". The bottom two staves contain lyrics in Italian: "= nar che ti sentea ra = gio nar che ti so = te a ra =". The handwriting is elegant and characteristic of 19th-century manuscript notation.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves.

for. fpi. pianissimo for. fpi. pianiss.

for. fpi. pianiss. for. fpi. pianiss. tr.

fpi. pian. for. fpi. pian.

for. for.

pianiss. pianiss.

pianiss. pianiss.

tr. gio nar

cosi far dovrebbe ancora cogliamantise questa e

cresc. for. pian. for. pia. allegro grazioso

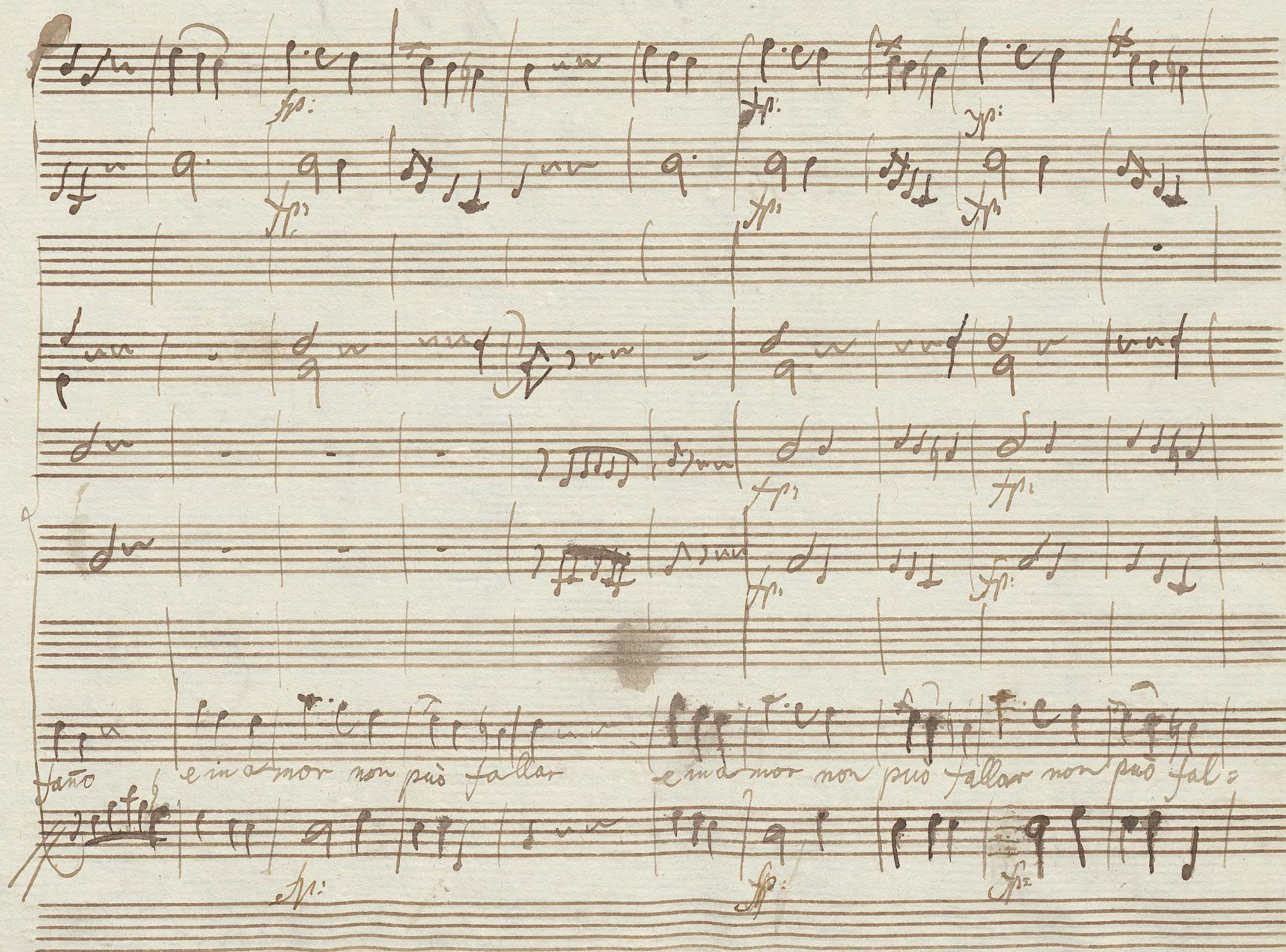
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves.

quella: voler bene a' chil' a' dora corbellan chi ne corbella non dar niente a chi non

Handwritten musical score on page 80. The page contains several staves of music, including vocal lines and instrumental accompaniment. The lyrics are written in Italian and are positioned below the vocal staves.

The lyrics are:

Donna che l'usanza è bella e buona di far quel che gli altri fanno di far quel che gli altri



for:

mez. for.

for

sea:

pianiss.

mezz.

pianiss.

piano

pianiss.

9.

9.

pi.

pianiss.

mezz.

pianiss.

piano

pianiss.

for

for

for

for

for

for

for

senti l'eco

senti l'eco

ove l'aggini

sussu:

-lar

for:

pianiss. mezz. for

pianiss. mezz. for

pianiss. mezz. for

Andante un poco adagio

[illegible]

Handwritten musical score on page 82. The score consists of several staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. Dynamic markings such as *for*, *pia.*, *manif.*, and *manif. for. pia.* are interspersed throughout the notation. The bottom staff contains the Italian lyrics: "so- l' l'eco risponde" and "quello sol l'eco risponde che ti sente a ragio-". The paper is aged and shows some wear at the edges.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various note values, rests, and dynamic markings such as *for.* and *pia.*. The score is written in a historical style, likely from the 18th or 19th century.

The score is organized into systems of staves. The first system includes staves with notes and rests, with dynamic markings *for.* and *pia.* appearing. The second system continues the notation, with *pia.* and *mai.* markings. The third system shows a continuation of the musical line. The fourth system includes a staff with a treble clef and a key signature of one flat, with the lyrics "nar che ti sente a ragio na" written below it. The fifth system continues the notation with dynamic markings *for.* and *pia.*.

Handwritten musical score for "Sento la tua gloria" by Gioacchino Rossini. The score is written on ten staves. The first staff is a vocal line with lyrics "Sento la tua gloria" and "de ti". The second staff is a vocal line with lyrics "Sen - - - - - te a ra - - - - - gio - - - - - nar". The third staff is a vocal line with lyrics "for: pia:". The fourth staff is a vocal line with lyrics "for: pia:". The fifth staff is a vocal line with lyrics "for: pia:". The sixth staff is a vocal line with lyrics "for: pia:". The seventh staff is a vocal line with lyrics "for: pia:". The eighth staff is a vocal line with lyrics "for: pia:". The ninth staff is a vocal line with lyrics "for: pia:". The tenth staff is a vocal line with lyrics "for: pia:". The score includes various musical notations such as notes, rests, and dynamic markings like "for" and "pia".

Handwritten musical score for "Allegro grezioso". The score is written on ten staves. The first staff has a treble clef and a key signature of one flat (B-flat). The tempo is marked "allegro grezioso" at the bottom. The lyrics are written below the staves: "così far dov'ebbe ancora cogliamanti e questa e quella: voler bene a". The score includes various musical notations such as notes, rests, and dynamic markings like "for." and "pia.".

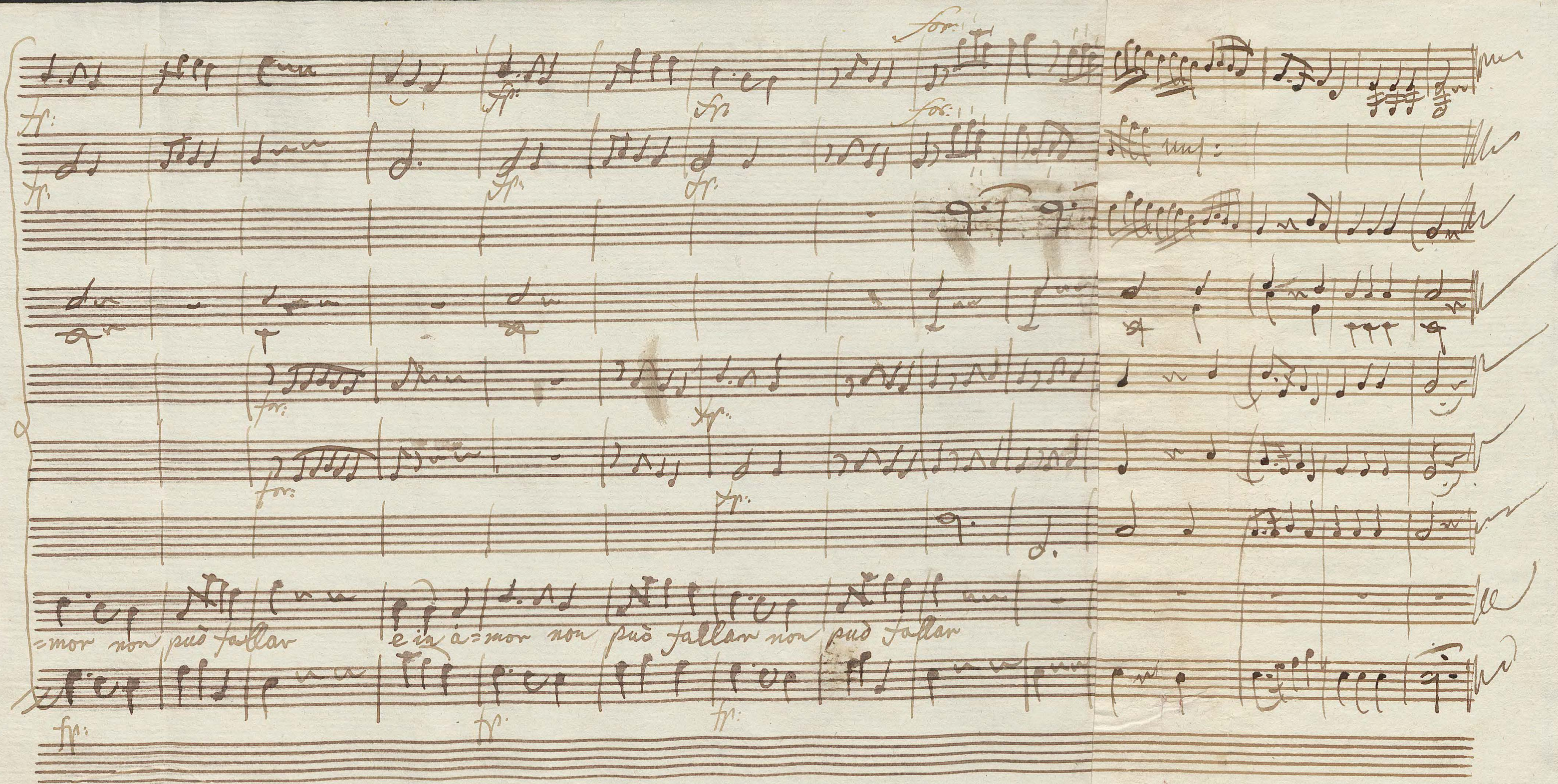
Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. The first two staves contain more complex melodic lines with many beamed notes. The third staff is mostly empty. The fourth and fifth staves contain simpler, more rhythmic patterns with some rests.

Ed falso

Handwritten musical notation with lyrics on two staves. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian.

chi l'ardora corbellar chi ne corbella non dar niente a chi non dona che l'us-

anza è bella e buona pi tar quell che gli altri fanno e in a z'



Handwritten musical score on the left page, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include the phrase "e in a-mor non può fallar non può fallar". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *for.* and *fp.*. There are several red ink marks or stains on the right side of the page.

Handwritten musical score on the right page, continuing the musical notation from the left page. It features multiple staves with notes, rests, and musical symbols. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *for.* and *fp.*. There are several red ink marks or stains on the right side of the page.

Scena VIII

86

pol:

min:

pol:

Ninetta

che volete?

vigli a colui, che s'ada perche l'ho da par-

tracab:

glar da solo a sola.

dov'è la convenienza? quivi alla mia presenza non si

pol:

tracab:

parla in secreto.

andate via, che ho un non so che da dirle.

a mia so-

ella porto rispetto ad esso, e alla sua stanza: ma noi v'insegneremo la cre-

min:

pol:

Ninetta

anza.

voi l'avete irritato

eh - non importa e se vi basto -

pol:
nasce. eh prenderemo le bastonate ancora per quella, che m'adora, e preme ad-

min:
Dopo quel biglietto che sai. l'ho preparato e uolo sigillato: di tenercelle è

pol:
pieno, e basta ritrovar chi a lei lo dia perche io non sarei buona. gliello da-

min:
ro in persona. Oh bravo da vero! la moda è nuova affatto, ma la migliore è

poi far tutti da sua posta i fatti suoi

Aria

Alcetta

Aria

tempo di minuetto

87

Marta

chi mi vuol

bene presto mel dica che per capire non vo faticar ne intricare per avvil

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics:

te, ne intorchiare per civiltà - per civiltà ne intorchiare -

per Civiltà

tutti i biglietti.

forte

Handwritten musical score on page 88. The score consists of several staves of music. The lyrics are in Italian and are written below the staves. The music includes various notes, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). There are also performance instructions like *Al Rapido* and *da testa a testa*. The handwriting is in brown ink on aged, slightly torn paper.

Lyrics visible on the page:

- no ve li do no: sono seccagini son melansagini e alla piu presta. da testa a
- testa tutto si fa e alla piu presta. da testa a testa tutto si fa

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "tutto si fa e alla più presto" are written below the third staff, followed by "tutto si fa". The word "forte" is written below the fourth staff. The score is written in brown ink on aged, slightly torn paper.

for:

for:

ambon

for:

for:

tutto si fa e alla più presto tutto si fa

forte



Scena IX

89

solo

adesso è fatto tutto questo è il biglietto, che da me pretende l'innamorata

ma, anche il regalo è pronto. onde faccio il mio conto, che mi par me la

togliere e saremo così marito e moglie ecco che viene appunto allegramente che

golo qui mi trova e se ancor qui venisse mio fratello, in sua presenza aver d'ora Cer-

vello. sicque finisce immediatamente



violin
1mo
violin
second
2
Flauti
4
oboi
2
Corni
2
viola
2
Fagotti
Rosina

Finale
un poco Adagio

Acceptor.

аллего.

90

Handwritten musical score for Rossini's *Il barbiere di Siviglia*. The score is on aged, yellowed paper and includes staves for Violino I, Violino II, Flauto, Oboi, Corni, Viola, Fagotti, and Rosina. The music is in G major and 4/4 time. The score shows a crescendo leading to a forte section, followed by a piano section. The lyrics for Rosina are: "dove avete la creanza? dove avete la creanza? mio fratello e la mia".

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Portuguese. The notation includes various note values, rests, and dynamic markings such as *for.* (forte), *ma.* (marcato), and *tracato*.

The lyrics are written in Portuguese and include:

stanza sempre s'ha da respeit'ar
sempre s'ha da respeit'ar

Other markings include *tracato* and *cospe ttacuo* (likely a misspelling of *cospe ttacuo* or *cospe ttacuo*).

Handwritten musical notation on two staves. The notation is dense, featuring many beamed notes and rests. Above the first staff, the word *for:* is written. Above the second staff, the words *for:* and *crec: for:* are written. The notation is in brown ink on aged paper.

Handwritten musical notation on four staves. The notation is sparse, featuring mostly whole and half notes with stems. Above the second staff, the word *And* is written. Above the third staff, the word *for:* is written. Above the fourth staff, the words *for:* and *for:* are written. The notation is in brown ink on aged paper.

tone vù da voi godisfati one o vi facis basto nar o vi facis baston

Handwritten musical notation on one staff. The notation is dense, featuring many beamed notes and rests. Above the staff, the words *crecendo forte* are written. The notation is in brown ink on aged paper.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff begins with a bass clef and a key signature of two sharps. Both staves contain dense, rapid musical passages with many beamed notes.

Two empty musical staves with red five-line staff paper.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The notation includes various note values and rests.

Two empty musical staves with red five-line staff paper.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The notation includes various note values and rests.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The notation includes various note values and rests.

Fagotti

pol.
can
nauso niente poveretto ne cagion questo figlietto ch'io lea vea da present

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first two staves are for the piano (p.) and the next two for the orchestra (Orchestra). The bottom four staves are for the vocal soloist (Solo). The lyrics are in Italian: "Diam vostri Biglietti non sappiamo di voi che far: per noi" and "Diam vostri Biglietti non sappiamo di voi che far: me l'avete voi richiesto. per noi". The score includes various musical notations such as notes, rests, and dynamic markings like "p.", "f.", "cresc.", "dim.", "pizz.", "trallisi".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian.

Dynamic markings: *for.*, *pia.*, *for.*, *for.*, *for.*, *for.*, *for.*, *for.*, *for.*, *for.*

Other markings: *Col Muffo*, *in gine*, *poli d'oro*, *ah nineta*, *che paura che paura*

Lyrics:

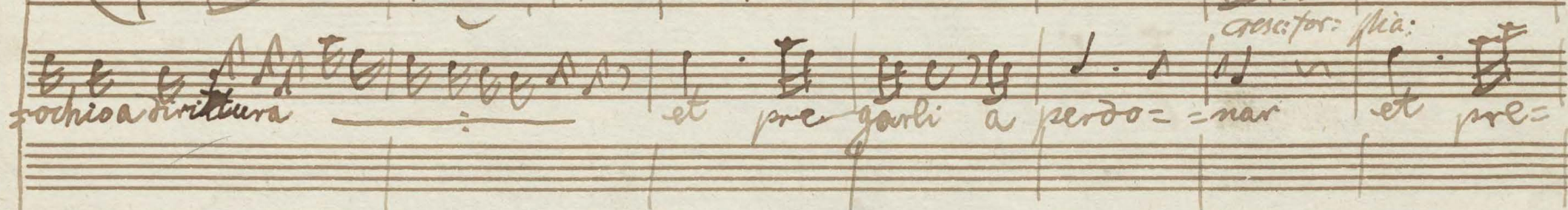
due che affronta questo che affronta è questo
due che affronta questo che affronta è questo ah nineta che paura che paura

ma: *for:* *ma:* *cresc. for:* *ma:*



cresc. for: *ma:*

ochia a drittura *et* *pre garli a perdo = nar* *et pre =*



fp: *for:* *ma:* *cresc. for:* *ma:*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are integrated with the musical notation.

Lyrics visible on the staves:

- Top staff: *ma: for ma: for ma: for ma: for*
- Second staff: *for: ma: for: ma: for: ma: for: ma: for: ma: for*
- Third staff: *for: ma: for: ma: for: ma: for: ma: for: ma: for*
- Fourth staff: *for: ma: for: ma: for: ma: for: ma: for: ma: for*
- Fifth staff: *for: ma: for: ma: for: ma: for: ma: for: ma: for*
- Sixth staff: *garli a perdo nar*
- Seventh staff: *fracasso non perdono per si poco*
- Eighth staff: *for: ma: for: ma: for: ma: for: ma: for: ma: for*
- Ninth staff: *for: ma: for: ma: for: ma: for: ma: for: ma: for*
- Tenth staff: *for: ma: for: ma: for: ma: for: ma: for: ma: for*

Additional markings include *Ninetta* and *Scritto* in the middle of the page.

2 flauti

a flauto

a corni

Fagotto

Viola

Violoncello

gioco // Compa-tiam la debo-lezza e per fargli una fine-ta s'ha il biglietto da acce-

tracapo

Compa-tiam la debo-lezza e per fargli una fine-ta s'ha il biglietto da acce-

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian.

Staff 1: *for.* *fp.* *cresc.* *for.*

Staff 2: *f.* *fp.* *cresc.* *for.*

Staff 3: *for.*

Staff 4: *for.* *cresc.* *for.*

Staff 5: *for.* *cresc.* *for.*

Staff 6: *for.* *cresc.* *for.*

Staff 7: *for.* *cresc.* *for.*

Staff 8: *for.* *cresc.* *for.*

Staff 9: *for.* *cresc.* *for.*

Staff 10: *for.* *cresc.* *for.*

Lyrics:

tar s'ha il biglietto da ucc tar

tar s'ha il biglietto da ucc tar

bravo fratelli bravo madama

Handwritten musical score for a vocal and instrumental ensemble. The score is written on ten staves, with the following parts indicated by labels on the left:

- 2 flauti
- 2 flauti
- 2 flauti
- 2 flauti
- 2 flauti
- 2 flauti
- 2 flauti
- 2 flauti
- 2 flauti
- 2 flauti

The score is divided into two systems. The first system contains six staves, and the second system contains four staves. The lyrics are written below the staves, with some words crossed out or corrected.

gioco // *compartiam la debolezza e per fargli una fine s'ha il biglietto da acc-*

compartiam la debolezza e per fargli una fine s'ha il biglietto da acc-

Handwritten musical score for "L'italiana in Algeri" by Rossini. The score is written on ten staves. The instruments and parts are labeled as follows:

- Flutes (Fl.):** Top two staves, marked *for.* and *Crece.*
- Violins (Vi.):** Third and fourth staves, marked *for.* and *Crece.*
- Viola:** Fifth staff, marked *for.*
- Cello (Cello):** Sixth staff, marked *for.*
- Bass (Basso):** Seventh staff, marked *for.*
- Double Bass (Basso):** Eighth staff, marked *for.*
- Violoncello (Viola):** Ninth staff, marked *for.*
- Double Bass (Basso):** Tenth staff, marked *for.*

The lyrics are written in Italian and include:

- tar s'hail biglietto daue tar*
- bravo fratelli bravo Madama*

The score is written in a cursive, handwritten style on aged paper. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *for.*, *pp.*, *for.*, *2 Corni*, *viola*, *Fagotto*, *Col.*, *Viol.*, *ma.*, *polivoro*, and *ma.*. The lyrics are written in Italian and include:

Cori in gi-nouchio Così si fa
ora sto fresco ora sto fresco
Caro Je-

The score is heavily crossed out with diagonal lines, suggesting it is a draft or a cancelled version. The paper shows signs of age, including staining and wear.

Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *fp.* (fortissimo) and *p.* (piano). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *for.* (forte) and *ma.* (maestri). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Cap:
e e e t e e e t e
anche biglietti mia signorina

devo
voi difendetemi percharità percharità

Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *for.* (forte), *ma.* (maestri), and *forte*. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *fp.*, *pian.*, *for.*, and *ma.*.

Lyrics visible on the staves include:

- col basso*
- col mello*
- quell'mama lucco scriver vi sa.*
- oibò, Signore*
- questo biglietto*
- nieno d'amore*

The manuscript shows signs of age, including staining and a torn left edge.

Handwritten musical notation on two staves. The first staff contains several measures of music with notes and rests. The second staff contains more complex notation, including chords and possibly figured bass, with some handwritten annotations above it.

è per voi scritto in verità

Cassano: scritto l'aveva per me carina, per bene carina

Handwritten musical notation on a single staff. It includes several measures of music with notes and rests, and some handwritten annotations below the staff.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. It includes vocal parts for Soprano (Sopr.), Tenor (Ten.), and Bass (Bass), as well as piano accompaniment. The lyrics are in Italian: "Brava davvero", "leggiamo un poco", "datelo qua", "datelo". The score is marked with "min." (minimo) and "Capran." (Capranica). The handwriting is in brown ink on aged paper.

for: andante pia.

for: pia.

for: pia.

for: pia.

for: pia.

for: pia.

for: pia.

for: pia.

for: pia.

for: pia.

Finché il fratello non guarda, prendete il prete rosso che voi n'avete

for: andante pia.

[illegible]

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *for.* and *meno*. The paper shows signs of age and wear.

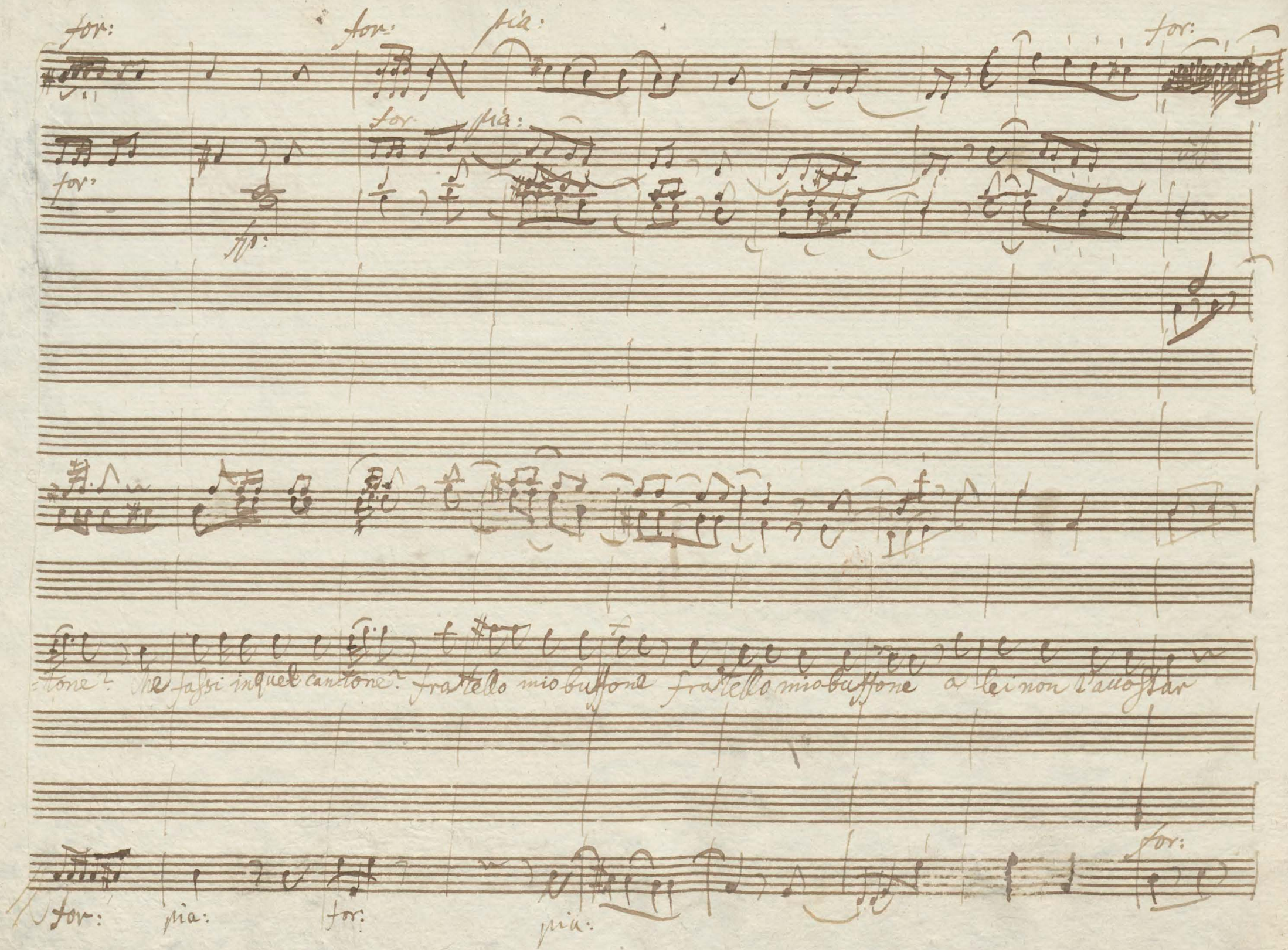
Handwritten musical notation on two staves. The notation includes notes and rests. The paper shows signs of age and wear.

Handwritten musical notation on two staves. The notation includes notes and rests. The paper shows signs of age and wear.

Handwritten musical notation on two staves. The notation includes notes and rests. The paper shows signs of age and wear.

Handwritten musical notation on two staves. The notation includes notes and rests. The paper shows signs of age and wear.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The lyrics are: *che falsi in quel cantone? fratello mio buffone fratello mio buffone o lei non l'auoglar*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for:* and *pia:*.



The musical score is written on a single page of aged, slightly torn paper. It consists of several staves of music. The top two staves have a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand below the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for:* and *pia:*. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, page 100. The score is written in brown ink and features multiple staves with musical notation, including notes, rests, and dynamic markings. The lyrics are written below the staves.

Top System:

- Staff 1: *for: pia: cresc: forte*
- Staff 2: *for: 3) pia: cresc: forte*
- Staff 3: *for: 3) pia: cresc: forte*
- Staff 4: *for: 3) pia: cresc: forte*

Middle System:

- Staff 1: *for: 3) pia: cresc: forte*
- Staff 2: *for: 3) pia: cresc: forte*
- Staff 3: *for: 3) pia: cresc: forte*
- Staff 4: *for: 3) pia: cresc: forte*

Bottom System:

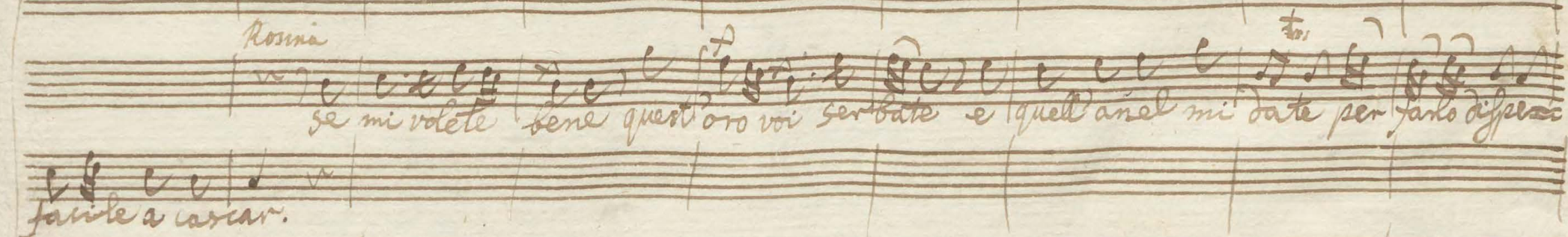
- Staff 1: *for: 3) pia: cresc: forte*
- Staff 2: *for: 3) pia: cresc: forte*
- Staff 3: *for: 3) pia: cresc: forte*
- Staff 4: *for: 3) pia: cresc: forte*

Lyrics:

no a lei non l'augurar
povero polidoro che questa borsa d'oro mi da se il voglia

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *for.* (forte), *ma:* (maestros), *col Maffo*, and *fp.* (fortissimo). The lyrics are written in Italian and include:

mar se il voglio a mar
capran. che ~~per~~ peggio d'asinauccio di queste io non ne fauo ne sono con le bone si



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- for* (written above the first staff)
- for* (written above the second staff)
- for* (written above the third staff)
- for* (written above the fourth staff)
- for* (written above the fifth staff)
- for* (written above the sixth staff)
- for* (written above the seventh staff)
- for* (written above the eighth staff)
- for* (written above the ninth staff)
- for* (written above the tenth staff)
- for* (written above the eleventh staff)
- for* (written above the twelfth staff)
- for* (written above the thirteenth staff)
- for* (written above the fourteenth staff)
- for* (written above the fifteenth staff)
- for* (written above the sixteenth staff)
- for* (written above the seventeenth staff)
- for* (written above the eighteenth staff)
- for* (written above the nineteenth staff)
- for* (written above the twentieth staff)
- for* (written above the twenty-first staff)
- for* (written above the twenty-second staff)
- for* (written above the twenty-third staff)
- for* (written above the twenty-fourth staff)
- for* (written above the twenty-fifth staff)
- for* (written above the twenty-sixth staff)
- for* (written above the twenty-seventh staff)
- for* (written above the twenty-eighth staff)
- for* (written above the twenty-ninth staff)
- for* (written above the thirtieth staff)
- for* (written above the thirty-first staff)
- for* (written above the thirty-second staff)
- for* (written above the thirty-third staff)
- for* (written above the thirty-fourth staff)
- for* (written above the thirty-fifth staff)
- for* (written above the thirty-sixth staff)
- for* (written above the thirty-seventh staff)
- for* (written above the thirty-eighth staff)
- for* (written above the thirty-ninth staff)
- for* (written above the fortieth staff)
- for* (written above the forty-first staff)
- for* (written above the forty-second staff)
- for* (written above the forty-third staff)
- for* (written above the forty-fourth staff)
- for* (written above the forty-fifth staff)
- for* (written above the forty-sixth staff)
- for* (written above the forty-seventh staff)
- for* (written above the forty-eighth staff)
- for* (written above the forty-ninth staff)
- for* (written above the fiftieth staff)
- for* (written above the fifty-first staff)
- for* (written above the fifty-second staff)
- for* (written above the fifty-third staff)
- for* (written above the fifty-fourth staff)
- for* (written above the fifty-fifth staff)
- for* (written above the fifty-sixth staff)
- for* (written above the fifty-seventh staff)
- for* (written above the fifty-eighth staff)
- for* (written above the fifty-ninth staff)
- for* (written above the sixtieth staff)
- for* (written above the sixty-first staff)
- for* (written above the sixty-second staff)
- for* (written above the sixty-third staff)
- for* (written above the sixty-fourth staff)
- for* (written above the sixty-fifth staff)
- for* (written above the sixty-sixth staff)
- for* (written above the sixty-seventh staff)
- for* (written above the sixty-eighth staff)
- for* (written above the sixty-ninth staff)
- for* (written above the seventieth staff)
- for* (written above the seventy-first staff)
- for* (written above the seventy-second staff)
- for* (written above the seventy-third staff)
- for* (written above the seventy-fourth staff)
- for* (written above the seventy-fifth staff)
- for* (written above the seventy-sixth staff)
- for* (written above the seventy-seventh staff)
- for* (written above the seventy-eighth staff)
- for* (written above the seventy-ninth staff)
- for* (written above the eightieth staff)
- for* (written above the eighty-first staff)
- for* (written above the eighty-second staff)
- for* (written above the eighty-third staff)
- for* (written above the eighty-fourth staff)
- for* (written above the eighty-fifth staff)
- for* (written above the eighty-sixth staff)
- for* (written above the eighty-seventh staff)
- for* (written above the eighty-eighth staff)
- for* (written above the eighty-ninth staff)
- for* (written above the ninetieth staff)
- for* (written above the ninety-first staff)
- for* (written above the ninety-second staff)
- for* (written above the ninety-third staff)
- for* (written above the ninety-fourth staff)
- for* (written above the ninety-fifth staff)
- for* (written above the ninety-sixth staff)
- for* (written above the ninety-seventh staff)
- for* (written above the ninety-eighth staff)
- for* (written above the ninety-ninth staff)
- for* (written above the hundredth staff)



Handwritten musical score on aged, stained paper. The score is written in brown ink and includes lyrics in Italian. The lyrics are:

var
cafaa
per un pochetto
ed arnel
vedendo subito
da vero che ne dubito ma

The musical notation includes various notes, rests, and bar lines, indicating a complex melodic line. The paper is heavily stained with red and brown spots, suggesting water damage or foxing.

Handwritten musical notation on five staves. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third and fourth staves are empty. The fifth staff has a treble clef and a key signature of one sharp (F#). The notation is dense and includes many slurs and ties.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score on aged paper, featuring multiple staves and vocal lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings: *for.*, *fp.*, *Col. Basso*, *Nonna*, *subito*, *al. doio*, *for.*, *fp.*, *fp.*

Vocal lines: *simon:*, *presto*, *Madama*, *che una vi chiama e vi vo*, *rebbe complimentar*

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *fp* (fortissimo) and *pp* (pianissimo). The music is written in a cursive, handwritten style.

Capra
l'anello mio l'anello mio

fracasso
corpo del diavolo non vuol mangiarvelo

minetta
non vuol scapp

Handwritten musical notation on five staves, continuing the piece. It features various notes, rests, and dynamic markings like *fp*.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings.

Top Section: The first system contains several staves with musical notation. Above the first staff, the word *for:* is written. Above the second staff, the word *ma:* is written. Above the third staff, the word *for:* is written. Above the fourth staff, the word *ma:* is written. Above the fifth staff, the word *for:* is written. Above the sixth staff, the word *ma:* is written. Above the seventh staff, the word *for:* is written. Above the eighth staff, the word *ma:* is written.

Middle Section: The second system contains several staves with musical notation. Above the first staff, the word *for:* is written. Above the second staff, the word *ma:* is written. Above the third staff, the word *for:* is written. Above the fourth staff, the word *ma:* is written. Above the fifth staff, the word *for:* is written. Above the sixth staff, the word *ma:* is written. Above the seventh staff, the word *for:* is written. Above the eighth staff, the word *ma:* is written.

Bottom Section: The third system contains several staves with musical notation. Above the first staff, the word *for:* is written. Above the second staff, the word *ma:* is written. Above the third staff, the word *for:* is written. Above the fourth staff, the word *ma:* is written. Above the fifth staff, the word *for:* is written. Above the sixth staff, the word *ma:* is written. Above the seventh staff, the word *for:* is written. Above the eighth staff, the word *ma:* is written.

Lyrics: The lyrics are written below the musical notation. The first line of lyrics is *Simone*. The second line of lyrics is *presto signora che c'è di fuori chi vi desidera se non pran sar*. The third line of lyrics is *andiam fra-*.

Cresc: for:

Cresc: for:

for: più:

Empty musical staves.

stello *Capriccioso*

prima il mio anelo

Rosina

poter del mondo! de pari nostri s'ha da far da dar

Capriccioso

senza che an-

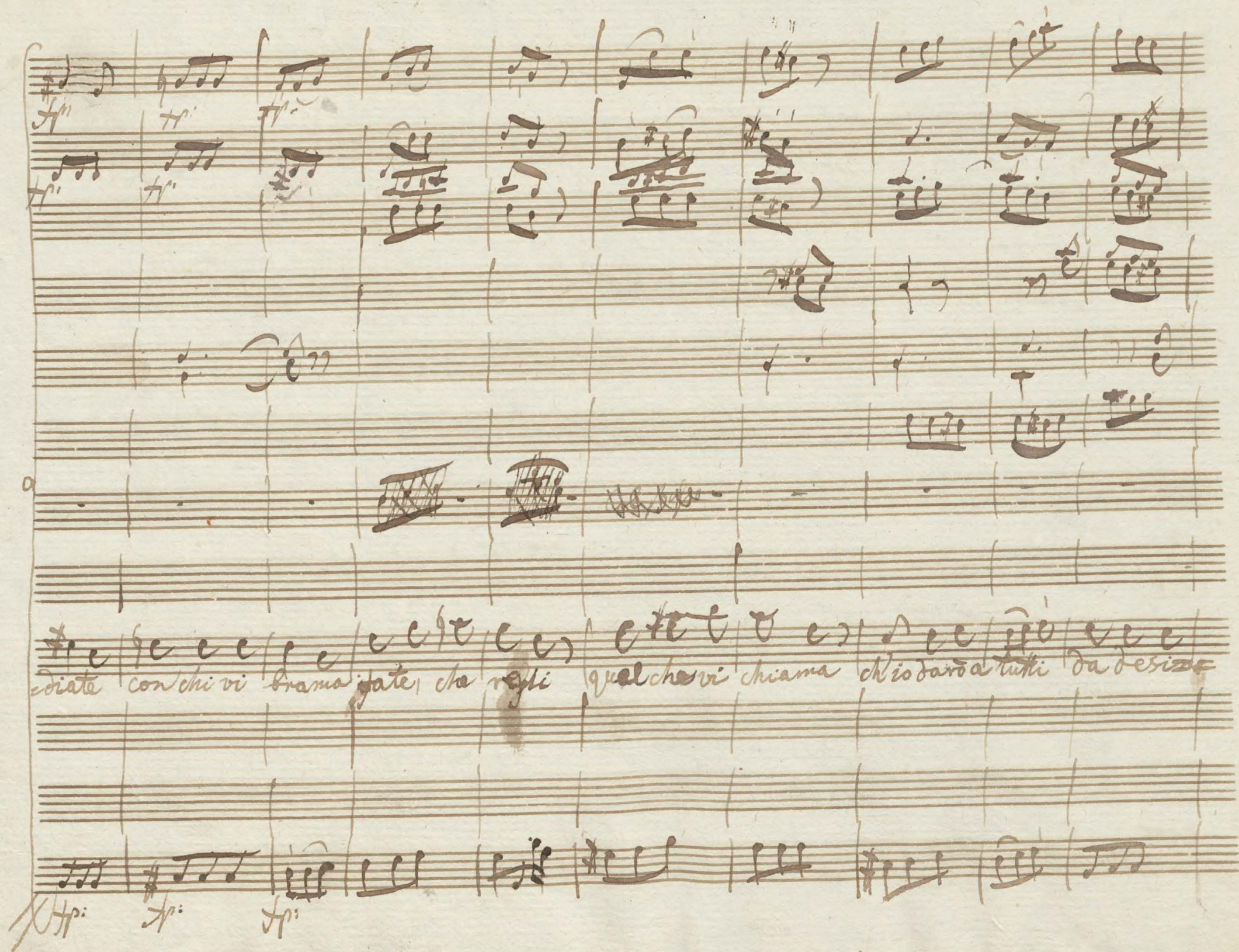
Frac:

poter del mondo de pari nostri s'ha da fidar

Cresc: for:

più:

for: più:



Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. Above the first staff, the word "for." is written. Above the second staff, the word "for." is written. Above the fifth staff, the word "al/so" is written.

Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. Above the second staff, the word "Mineta" is written. Above the third staff, the word "giacinta" is written. Above the fourth staff, the words "bravo, bravissimo bravo, bravissimo" are written. Above the fifth staff, the words "bravo, bravissimo bravo, bravissimo" are written. Below the first staff, the word "rar" is written. Below the second staff, the words "Mio dard a tutti da desi nar" are written.

Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. Above the first staff, the word "for." is written.

Handwritten musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has markings *for.*, *ma:*, and *ma:*. The second staff has *for.*, *ma:*, and *ma:*. The third staff has *for.* and *ma:*. The fourth staff has *for.* and *ma:*. The fifth staff has *for.* and *ma:*.

Handwritten musical score for the second system, featuring three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has markings *for.*, *ma:*, and *ma:*. The second staff has *for.* and *ma:*. The third staff has *for.* and *ma:*.

tracchi
così va fatto
quell'è cervello
quell'è cervello

calzando
così l'anello non sparirà
così l'anello

for. *ma:* *for.* *ma:*

moderato

Handwritten musical notation for the first system, featuring multiple staves with complex rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings.

tempo moderato

tempo moderato

tempo moderato

Col Basso

Col Basso

Assia e mineta

glacinda

non sparirà

solidoro e trualzo

simone e cassandro

dunque a pranso in compagnia et tra il vino

dunque a pranso in compagnia et tra il vino

dunque a pranso in compagnia et tra il vino

dunque a pranso in compagnia et tra il vino

tempo più moderato

Handwritten musical notation for the second system, featuring multiple staves with complex rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The lyrics are: *e l'alle-gria che si balla, e che si canta tutti amici tutti amanti* (repeated). The notation includes various musical symbols, clefs, and dynamic markings such as *col basso*. The manuscript is written in brown ink.

Handwritten musical notation for the first system, consisting of five staves. The notation includes various note values, rests, and a marking that appears to be "colpo" (stroke) on the fourth staff. The music is written in a historical style with some ligatures and a key signature of one sharp (F#).

Handwritten musical notation for the second system, consisting of five staves. The lyrics "viva amore e la bella" are written below the first and third staves. The notation includes various note values, rests, and a marking that appears to be "colpo" (stroke) on the fourth staff. The music is written in a historical style with some ligatures and a key signature of one sharp (F#).

Handwritten musical notation on five staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in brown ink on aged, slightly stained paper.

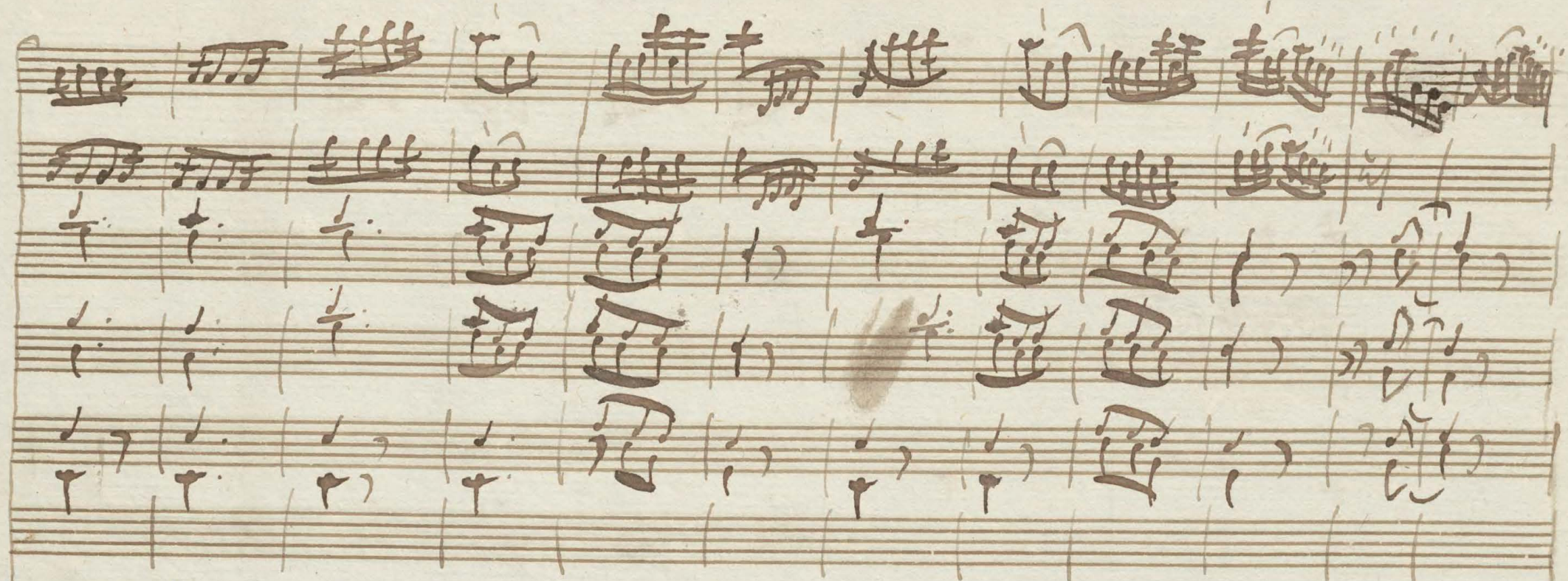
Handwritten musical notation on five staves, continuing from the previous section. The notation includes notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in brown ink on aged, slightly stained paper.

dunque a prasso in compas

dunque prasso in compas

Handwritten musical score on page 108. The score consists of several staves of music, with lyrics written below the staves. The lyrics are in Italian and repeat the phrase "et tra il vino e l'allegria che si balla e che si canta tutti a miei". The notation includes various musical symbols, such as notes, rests, and clefs, and is written in a cursive, handwritten style.

Lyrics (repeated):
 et tra il vino e l'allegria che si balla e che si canta tutti a miei



tutti amanti *viva amore e la beltà* *viva amore e la beltà* *viva*

tutti amanti *viva amore e la beltà* *viva amore e la beltà* *viva*

tutti amanti *viva amore e la beltà* *viva amore e la beltà* *viva*

tutti amanti *viva amore e la beltà* *viva amore e la beltà* *viva*

Handwritten musical notation on five staves. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The right side of the page is heavily crossed out with diagonal lines.

Handwritten musical notation with lyrics in Italian. The lyrics are written below the notes.

viva amore viva amore e la bel ta e la bel ta

viva a more e la bel ta

viva a more e la bel ta

viva a more e la bel ta

viva a more e la bel ta

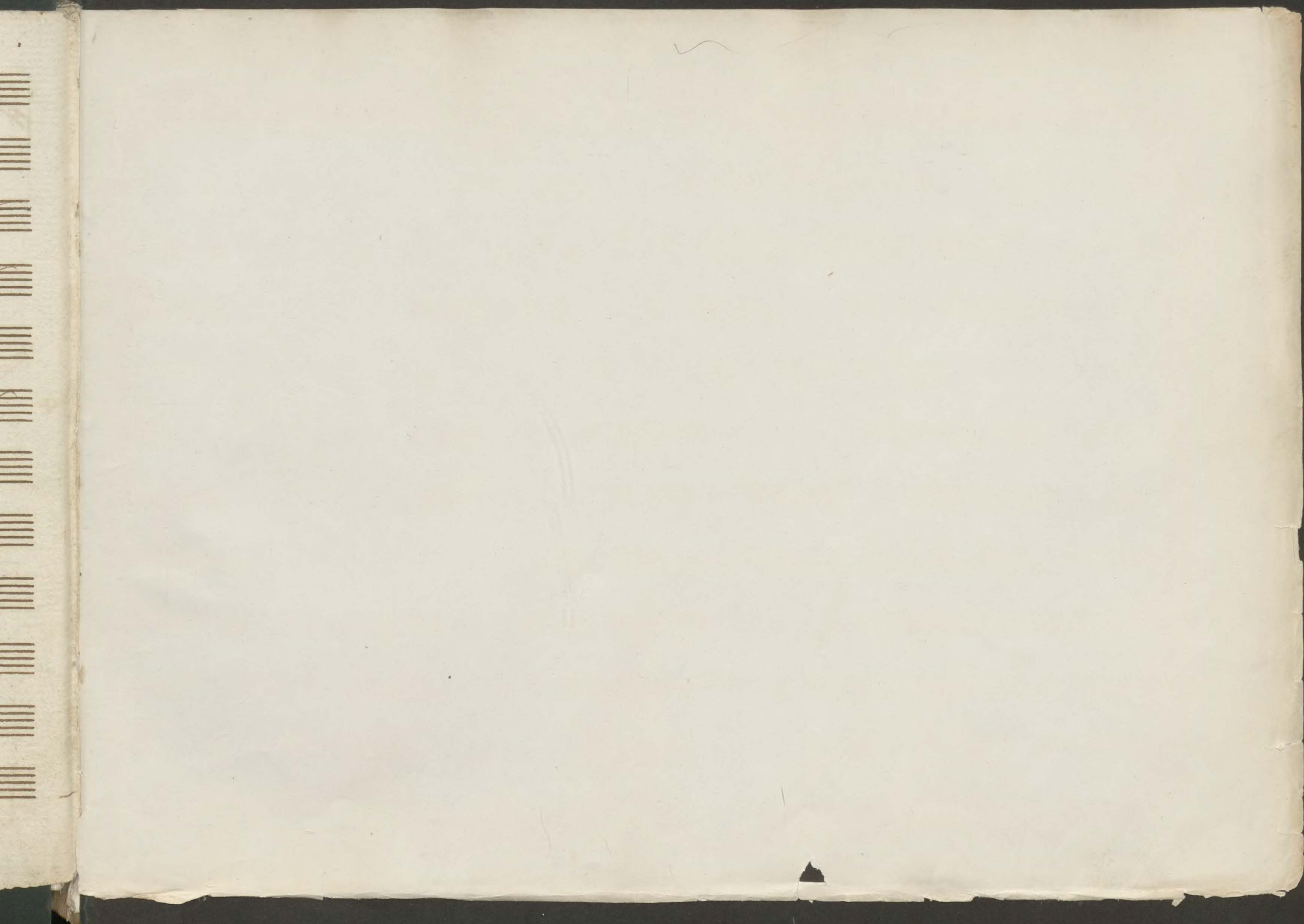
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and clefs, with some sections heavily crossed out by diagonal lines. The lyrics are written in a cursive script, appearing to be in Italian. The paper shows signs of wear, including stains and discoloration.

Lyrics visible on the page:

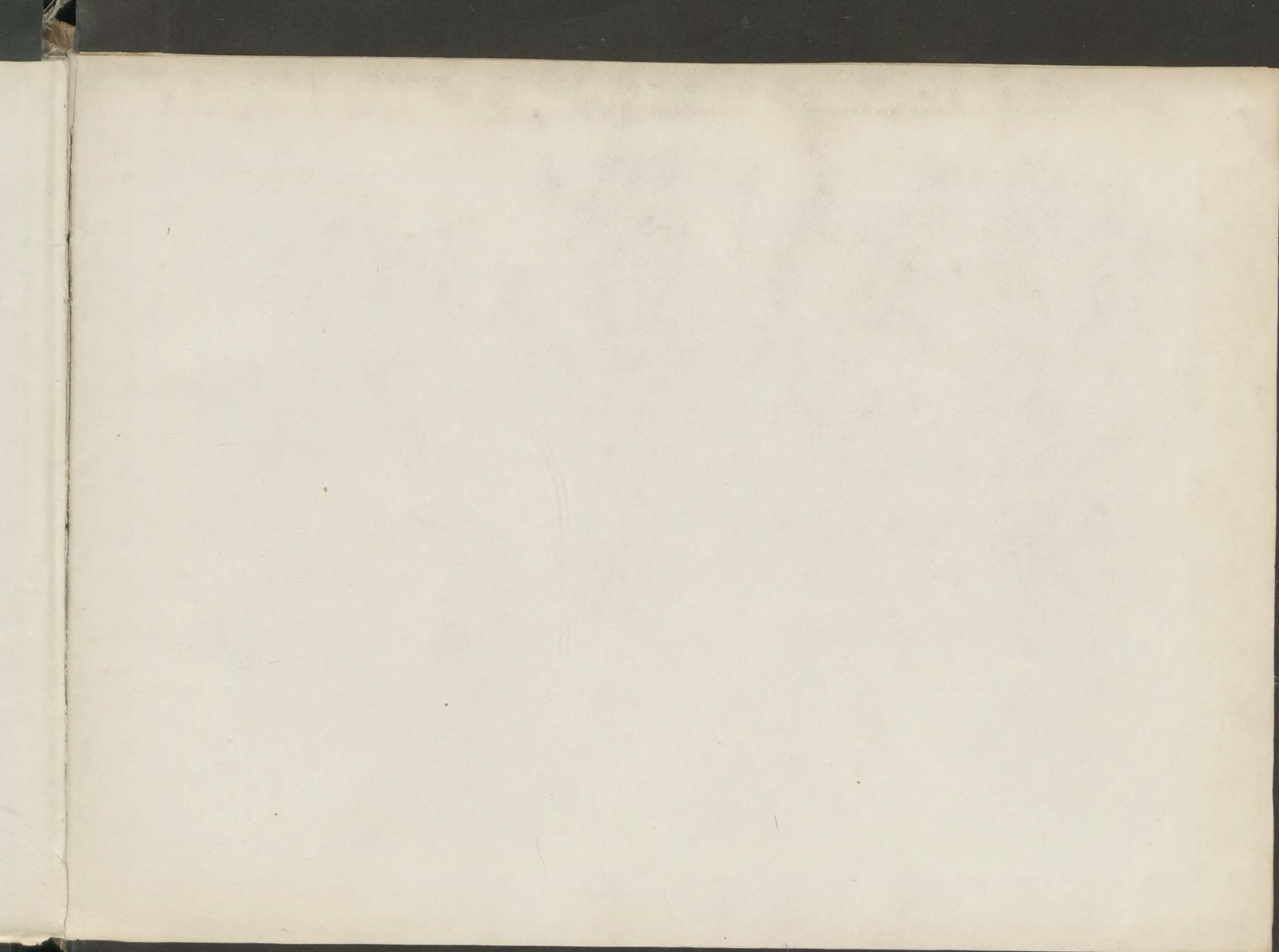
ta e la bel-sa e la bel-sa

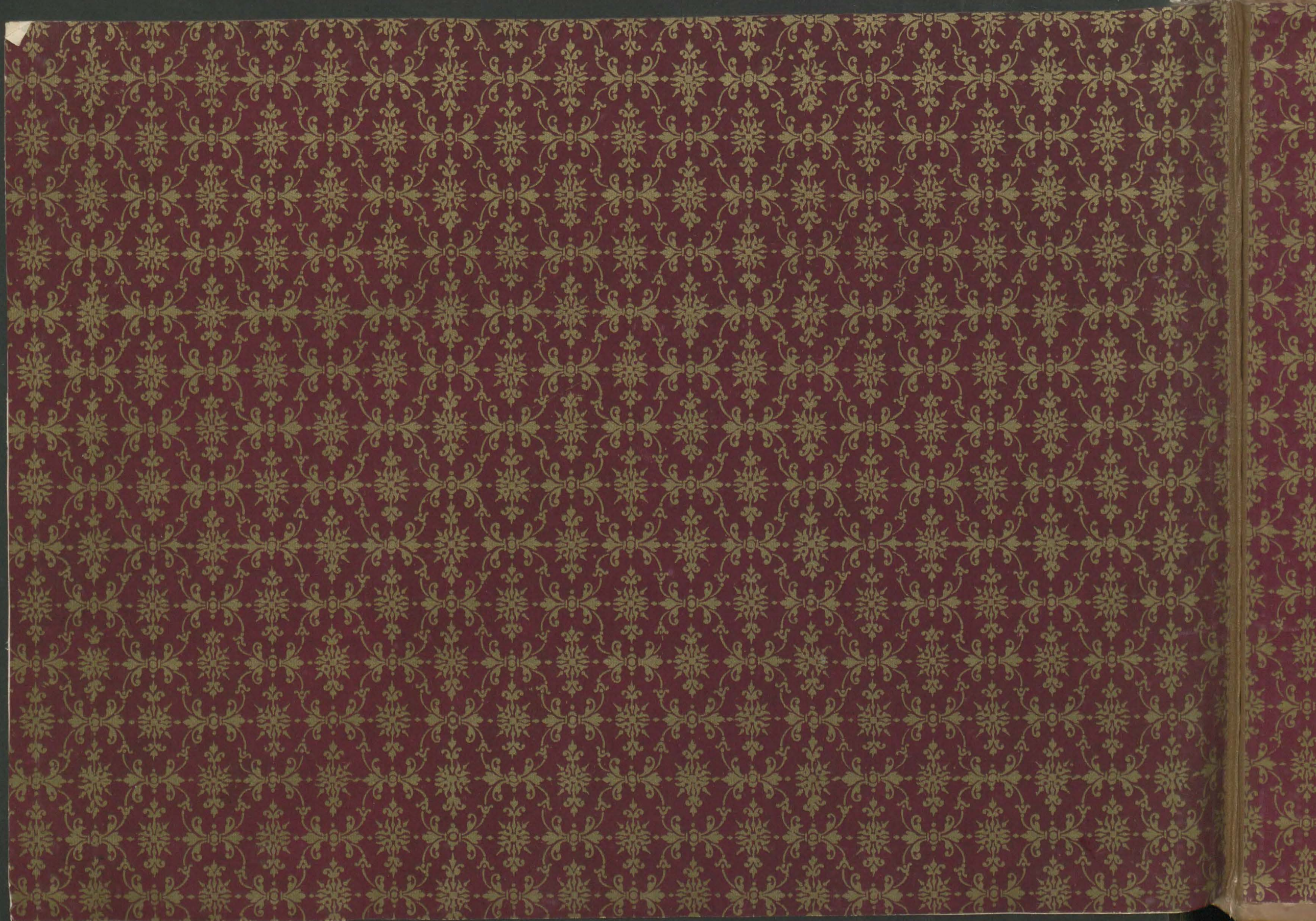
ta e la bel-sa e la bel-sa

Sp. Sp. Sp. Sp. Sp. Sp. Sp.









Handschrift Sign.: Mus. ms. autogr. Mozart Köch. 51

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3	10.2.85	Phyllis Benjamin	BJ Kraków	eingesehen	für diss.
4	1980 11.6.86	Alan Tyson	BJ Kraków	eingesehen	
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